A Comprehensive Approach to Balanced Literacy: A Handbook for Educators

Kindergarten - Grade 6

New York City
Department of Education
Children First Initiative

City of New York
Department of Education

Michael R. Bloomberg
Mayor

Joel I. Klein
Chancellor

Diana Lam
Deputy Chancellor for Teaching and Learning

Copyright 2003
By the Department of Education of the City of New York

It is the policy of the New York City Department of Education not to discriminate on the basis of race, color, creed, religion, national origin, age, disability, marital status, sexual orientation, or sex in its educational programs, activities, and employment policies, and to maintain an environment free of sexual harassment as required by law. Inquiries regarding compliance to appropriate laws may be directed to the Director, Office of Equal Opportunity, 65 Court Street, Suite 923, Brooklyn, New York, 11201, telephone: (718) 935-3320.

Application for permission to reprint any section of the material should be made to the Chancellor at 52 Chambers Street, Suite 309, New York, NY 10007. Reprint of any section of this material shall carry the line, "Reprinted from _____, by permission of the Department of Education of the City of New York."

Every effort has been made to ascertain proper ownership of copyrighted materials and obtain permission for their use. Any omission is unintentional and will be corrected in future printings upon proper notification.

Acknowledgements

With gratitude to Michael R. Bloomberg, Mayor and Dennis Walcott, Deputy Mayor:

This material was produced under the auspices of Joel I. Klein, Chancellor of the Department of Education, Diana Lam, Deputy Chancellor for Teaching and Learning and Helen C. Santiago, Senior Instructional Manager, Division of Teaching and Learning. They sought to communicate and disseminate information regarding their shared vision for the new Department of Education, articulated in the *Children First* Initiative. These materials would not have been created without their thoughtful leadership and understanding of the change process in an organization as large as this one.

Project coordinators for the organization, content and editing of *A Comprehensive Approach to Balanced Literacy: A Handbook for Educators* were Alice Stabiner (Team Leader), Janet Chasin and Kyle Haver.

Additional writers and contributors include:
Helen C. Santiago, Superintendent, Alice Stabiner, Deputy Superintendent for Curriculum and Instruction, Janet Chasin, Director of Literacy & Social Studies, Kyle S. Haver, Director of Professional Development, Tanya Grant, Communications Coordinator, Jessica Oakley, Science Coordinator; **Community School District One**
Lessons in Section 6 of this handbook were reprinted from the Instructional Guides developed under the direction of Peter P. Heaney, Jr., Executive Director, **Division of Instructional Support, Office of Research, Development and Dissemination**. by permission of the Department of Education of the City of New York
Dr. Denise Levine, Co-Director, Adele Schroeter, Co-Director, Reneé Dinnerstein, Early Childhood Literacy Staff Developer, Gabriel Feldberg, Literacy Staff Developer, Sharon Nurse, Literacy Staff Developer, Patricia Tanzosh, Facilitator, Hannah Schneewind, Literacy Consultant; **Division of Instructional Support, Office of Research, Development & Dissemination**, Cheryl Tyler, Literacy Staff Developer, **CSD 10**
Rose Albanese-DePinto, Senior Instructional Manager, Fran Capuana, Team Manager, Sandra Mummolo, Team Manager; **Office of Secondary School Reform,** Joseph Anderson, Assistant Principal for English, **Middle College High School at Medgar Evers**
Sandra Kase, Senior Instructional Manager, Holly Dennehy Diorio, District Literacy Specialist, Trish Eckert, Director of Literacy; **Chancellor's District**
Kathleen Bocchino, Team Manager; **Division of Teaching and Learning, Office of Curriculum, Instruction & Professional Development**
Robert Liiv, Producer/Director, Jason Dispinziere, Videographer, Eric Caban, Videographer, Greg Borman, Scheduler, Arlene Francis, Technology Specialist; **Photography & Videography**,
Diane Snowball, Vice President and Educational Director, Meg Lee, Assistant Educational Director, Alan Wright, Literacy Consultant, Melanie Winthrop, Literacy Consultant, Lorna Ward, Literacy Consultant; **A. U. S. S. I. E (Australian and United States Services in Education)**.

Grateful acknowledgment is extended to Diane Snowball for her support and input.

The producers of this text wish to thank Dr. Lauren Resnick and Dr. Brian Cambourne for granting permission to cite their professional work, which is referenced in this material.

References to *Month-by-Month Phonics* have been used with permission from Carson-Dellosa Publishing Company for University of Pittsburgh (principles of learning). © 2003 by the Learning Research and Development Center at the University of Pittsburgh. All rights reserved. No part of this work may be transmitted in any form by any means, electronic or mechanical, including photo-copying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 Copyright Act or in writing by the publisher.

References to *New York City Passport Reading Intervention Program* used with permission from Voyager Expanded Learning, Inc.

References to *Ramp-Up* were used with permission from National Center for Education and the Economy

Grateful acknowledgement is extended to the following classroom teachers who were kind enough to be photographed. All of them have demonstrated intense commitment to professional learning and development of their craft.
Tomeka Ruffin, Teacher, MS 302 X, Antoinette Ulrich, Teacher, PS 108 X, Denise Adme, Teacher, PS 154 X, Carolyn Rivas, Teacher, PS 154 X, Adrianne Smith, Teacher, PS 154 X, Ann Marie Smith, Teacher, PS 159 K, Gail Anderson-Bunton, Teacher, PS 20 K, Jeanine Arcuri-McCrea, Teacher, PS 233 K, Elizabeth Natal , Teacher, PS 314, Danielle Pietropinto, Teacher, PS 314K, Leah Grossman, Teacher, Kim Kelly, Teacher; Secondary Schools for Law, Journalism & Research, Sarah Carnevale, Teacher; Telecommunications Arts and Technology

G*rateful acknowledgement is extended to the following principals and administrators for generously donating their time and attention to the photography/videography project:*

Marjorie Rios, Principal, IS 162, Angel Rodriguez, Principal, MS 302 X, Corinne Rello-Anselmi Principal, PS 108 X, Cynthia Ballard, Principal, PS 154 X, Dr. Brenda Jackson, Principal, PS 20 K, Aletta Seales, Principal, PS 233 K, Catherine Cortes, Principal, PS 314, Petrina Palazzo, Principal, Public School 159 K, Christine Mineo, Principal, Secondary School for Journalism, Abbie Reif, Principal, Secondary School for Research, Phil Weinberg, Principal, Telecommunications Arts and Technology, Viola Abbott, Superintendent (Acting), CSD 13, Marlene Filewich, Superintendent, CSD 11, Carmen Farina, Superintendent, CSD 15, Paula LeCompte-Speed, Superintendent, CSD 18, Victor R. Rodriguez, Superintendent, CSD 19, Vincent Grippo, Superintendent, CSD 20, Myrta Riviera, Superintendent, CSD 7, Dr. Betty A. Rosa, Superintendent, CSD 8

This manuscript was prepared for publication by the Communications office of Community School District One, Tanya Grant, Communications Coordinator, with assistance from the Office of Instructional Publications, Nicholas Aiello, Ph.D., Director, and Christopher Sgarro, Editor-in-Chief, including typesetting and design by Tobey Hartman, and editing by Judy Goldberg.

Special thanks to Susan Abdulezer for assistance with page layout.

Dear Colleagues:

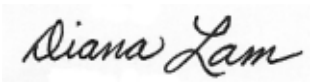
Infants are born knowing how to breathe, eat, sleep, and cry. No baby was ever born reading. Reading and writing well are skills we learn, not abilities that come automatically. Most often, children who appear to read and write easily have had so much prior experience with rich language that their literacy looks natural; with nourishing texts and meaningful practice, struggling readers and writers can begin to look like naturals, too. Picking from a choice of careers, voting knowledgeably, drafting compelling letters to friends, getting lost in a novel on the subway — a strong foundation in literacy gives students engaged and joyful adulthoods. Teaching literacy deeply takes lots of purposeful effort, but when we do that work well, all of our students can blossom into great readers and writers whose literate lives go on long after they leave our classrooms.

America has no public school system quite like ours. The student population in New York City public schools is bigger than the total population of eight different states. Our students have a wealth of stories to read, write, and tell. Our thousands of innovative educators can have productive, citywide discussions about learning. The city itself provides a phenomenal backdrop for teaching and learning literacy. No city in America offers so many cultural institutions to inspire students' imaginations, such lively streets to spark their writing, or so many working authors. From the northern Bronx of Nicholasa Mohr's Felita south to the Staten Island of Paul Zindel's The Pigman, no city offers students so many books about their home.

Supporting so many individual readers and writers does not require a different series of classroom tricks for each of them, but a small number of tools common throughout the city. Just as there is no one way all readers read, there is no one way all readers learn about reading. The basic tools that this literacy handbook describes can be applied no matter what comes up in each student's growth as a reader and writer. Helping all students in New York City reach our high standards allows them greater individuality: we want all students to read and write so well that they can read and write anything that captures their interest. Our shared understanding of great teaching can help all of our students add to the fantastic, literary mix of our city.

We know that some students come to us with more literacy experience than others. Some kindergartners arrive in September having already listened to a thousand bedtime stories, and others have no books at home. Some students starting middle school have already written sophisticated short stories, editorials, memoirs, research reports, and how-to guides, while others have written only simple paragraphs. No matter how they read and write when they enter our classrooms, this handbook helps us structure students' time in school so that their reading and writing keep moving forward. With your thoughtful teaching, every student in New York City can learn the habits of accomplished readers and writers. Every student can know the promise and delight of reading and writing well.

Sincerely,



Diana Lam
Deputy Chancellor for Teaching and Learning

Table of Contents

1. Educational philosophy, Core Values and Research ..... 1•9

Theoretical Foundations Behind Classroom Practices ..... 1•16
A Comprehensive and Balanced Approach to Literacy Defined ..... 1•20
A Comprehensive Approach to Literacy: the Overview ..... 1•25

Reading Workshop K-2 ..... 1•31
Read Aloud ..... 1•32
Shared Reading ..... 1•34
Guided Reading ..... 1•36
Independent Reading ..... 1•39
Reading: To, With and By ..... 1•40

Writing Workshop K-2 ..... 1•41
Modeled Writing ..... 1•42
Shared Writing ..... 1•44
Interactive Writing ..... 1•46
Guided Writing ..... 1•48
Independent Writing ..... 1•50
Writing: To, With and By ..... 1•52

Word Work K-2 ..... 1•53
Phonemic Awareness ..... 1•54
Phonics ..... 1•56
Fluency ..... 1•58
Vocabulary ..... 1•60
Comprehension ..... 1•62

Reading Workshop 3-6 ..... 1•65
Read Aloud ..... 1•66
Shared Reading ..... 1•68
Guided Reading ..... 1•70
Independent Reading ..... 1•72
Reading: To, With and By ..... 1•74

Writing Workshop 3-6 ..... 1•75
Modeled Writing ..... 1•76
Shared Writing ..... 1•78
Guided Writing ..... 1•80
Independent Writing ..... 1•82
Writing: To, With and By ..... 1•84

Word Work 3-6 ..... 1•85
Phonics ..... 1•86
Fluency ..... 1•88
Vocabulary ..... 1•90
Comprehension ..... 1•92

2. Instructional Tools and Materials that Support a Comprehensive Approach to Balanced Literacy

Classroom Libraries ..... 2•1
Month by Month Phonics ..... 2•1
New York City Passport Reading Intervention System ..... 2•2
Ramp-up ..... 2•3

3. Alignment with State Standards and Federal Guidelines & Scope and Sequence for Instruction in Reading and Writing

Kindergarten ..... 3•1
Grade 1 ..... 3•9
Grade 2 ..... 3•16
Grade 3 ..... 3•24
Grade 4 ..... 3•33
Grade 5 ..... 3•35
Grade 6 ..... 3•37

Table of Contents

4. Making the Pieces Fit: Sample Schedules to Support a Comprehensive Approach to Balanced Literacy.....4•1
Department of Education Supports.....4•1
Schedules.....4•3
Reading Workshop Sample Schedule K-3.....4•4
Writing Workshop Sample Schedule K-3.....4•5
Passport Models of Implementation K-3.....4•6
Reading Workshop Sample Schedule 4-5.....4•8
Writing Workshop Sample Schedule 4-5.....4•9
Reading Workshop Sample Schedule 6-8.....4•10
Writing Workshop Sample Schedule 6-8.....4•11
Literacy Throughout the Curriculum.....4•12

5. Sample Curriculum Maps
Kindergarten Sample Curriculum Map, Sample Schedule, Sample Mini Lessons.....5•1
Grade One Sample Curriculum Map, Sample Schedule, Sample Mini Lessons.....5•17
Grade Two Sample Curriculum Map, Sample Schedule, Sample Mini Lessons.....5•39
Grade Three Sample Curriculum Map, Sample Unit Plan, Sample Mini Lessons.....5•61
Grade Four Sample Curriculum Map, Sample Unit Plan, Sample Mini Lessons.....5•75
Grade Five Sample Curriculum Map, Sample Unit Plans, Sample Mini Lessons.....5•89
Grade Six Sample Curriculum Map, Sample Unit Plans, Sample Mini Lessons.....5•103

6. Sample Literacy Units.....6•1
How-To Books (Grades K-2).....6•2
Memoir (Grades 3-5).....6•8
Reading & Writing Workshop (6-9).....6•25
Looking at Student Work.....6•55
Writing (Grades K).....6•56
Writing (Grades 1).....6•60
Writing (Grades 2).....6•65
Writing (Grades 3).....6•69
Writing (Grades 4).....6•73
Writing (Grades 5).....6•77
Writing (Grades 6).....6•81

7. Strands of Assessment.....7•1
Ongoing Classroom Assessments.....7•3
Standardized Assessments.....7•4

8. Professional Resources.....8•1
About Standards Based Classrooms.....8•1
Bloom's Taxonomy.....8•5
Glossary.....8•9
Bibliography and Professional Resources.....8•24
Web Sites.....8•30

9. Customized Strategies for Different Stakeholders.....9•1
Introduction to Professional Development Modules.....9•1
Leadership PDM: Balanced Literacy.....9•2
Leadership PDM: Classroom Environment.....9•4
Leadership PDM: Study Groups.....9•22

Section 1:

Educational philosophy, Core Values and Research

The New York City Department of Education faces some significant challenges:

- How can we prepare our students to face the unknown needs of tomorrow?
- How can we prepare 1.2 million students who collectively speak over 140 native languages to be literate citizens in our democracy?
- How can we prepare our professional staff to meet the needs of such a diverse population while ensuring a rigorous, standards-based instructional program?
- How can we design an instructional program that instructs and supports children while we challenge and enrich them?

All of these challenges compel us to guarantee that our school system supports our teachers and ensures that all of our students become life-long readers and writers. The Department of Education's *Comprehensive Approach to Balanced Literacy* is built upon the New York State Content Standards, New York City Performance Standards and the new Federal Guidelines, and defines a clear and principled approach to instructional practices from Kindergarten to twelfth grade. In order to support the Comprehensive Approach, the Department of Education (DOE) is cultivating an organizational structure that supports professional learning. This professional learning helps provide an effective and coherent approach to teaching and learning for all our students. Together, we will develop and refine teaching practice, use new classroom materials and make this comprehensive approach to literacy learning a reality.

In January 2002 the federal *No Child Left Behind* legislation (NCLB) was signed into law. This federal legislation laid the foundation for Mayor Michael R. Bloomberg and Chancellor Joel I. Klein's *Children First* initiative to improve the New York City Public School system and meet the challenges faced by schools today. The goal of *Children First* is to create a system of outstanding schools where effective teaching and learning is the reality for every teacher and student. By building a comprehensive K-12 course of study based upon current research and what we know to be best teaching practices, we can ensure a thoughtful and principled approach to literacy learning.

> *...successful literacy learning by [students] is the result of skillful learning on the part of teachers and their leaders.*
>
> *Darling-Hammond (1998)*

Why is Literacy Instruction so Important?

Learning to read and write involves some predictable steps, but the art of teaching literacy lies in matching instruction to the unique strengths and needs of each student in a class. Just as there is no single way all readers read, there is no one way all readers learn about reading. Supporting so many individual readers and writers requires a consistency of practice throughout the city.

Books don't teach students, teachers do. The need for highly qualified teachers in our schools requires an instructional approach "that empowers teachers with greater understanding of complex situations rather than seeking to control them with simplistic formulas or cookie-cutter routines" (Darling-Hammond, 1998). The basic tools and components described in this handbook can be applied to all of the "complex situations" that come up in each student's growth as a reader and writer. Helping every student in New York City reach their capacity

allows them greater individuality. Each of us wants all students to read and write well, and we also want our students to read and write for critical thinking and understanding. We want our students to communicate their ideas to a range of audiences, and to exhibit their knowledge through an array of media and genre. The DOE has created this comprehensive and balanced approach to Literacy so that all of our schools have a common understanding and approach to teaching and learning.

> Without a mutual understanding of what must be accomplished and a common knowledge base of how [literacy learning] can be achieved, true success is not possible…
>
> *Henk et al (2000)*

Research and years of successful classroom experience informs us that there are effective teaching practices that help students become powerful readers, writers and speakers. Our challenge is to expand these understandings so that our pockets of success grow to be a system of excellence.

The New York City Department of Education is building upon the analysis of research provided by the National Reading Panel and the US Department of Education to construct a comprehensive approach to literacy instruction (categorized by Reading, Writing and Word Work) that can be used in every school. By building a structure for learning based upon current research in literacy learning, cognition, and the state and federal guidelines, the DOE is integrating what we know to be best practice and what we have learned from current research.

What is Our Structure for Learning?

It is fitting that the greatest city in the world uses a building metaphor to describe our systemic approach to teaching and learning. We are building a structure for literacy learning that is based upon current research, Federal and State guidelines and best teaching practices. Embedded in this structure are three essential pillars that support the teaching and learning process at each level.

The "Structure for Learning" is built upon a foundation of research and federal guidelines. Embedded in this foundation are "the three pillars of literacy learning", Reading, Writing and Word Work.

What do the Federal and State Guidelines Say?

When the National Reading Panel's *Teaching Children to Read: An Evidenced-Based Assessment of the Scientific Research Literature on Reading and its Implication for Reading Instruction* was released in December 2000, it was designed to end the debate on how best to teach young children to read (www.nationalreadingpanel.org). The panel examined over 100,000 pieces of research and listened to testimony of over 125 individuals and organizations. These findings are reflected in the *No Child Left Behind* legislation. Some key themes are:

- The importance of the role of parents and other concerned individuals in providing children with early language and literacy experiences
- The importance of early identification and intervention for all children at risk for reading failure

- The importance of phonemic awareness, phonics and good literature in reading instruction, and the need to develop a clear understanding of how best to integrate different reading approaches to enhance effectiveness of instruction for all students
- The importance of the role of teachers, their professional development and their interactions and collaborations with researchers, which should be recognized and encouraged

In this report, five essential components of reading instruction are identified: phonemic awareness, phonics, fluency, vocabulary and comprehension. The DOE has woven these dimensions into New York City's *Children First* Initiative in order to stress the importance of early childhood education and early literacy learning. Definitions for each of the Five Dimensions follow:

- Phonemic Awareness
- Phonics
- Fluency & Expressiveness
- Vocabulary
- Comprehensiveness

Essential Dimensions of Reading	**Description**
Phonemic Awareness	Phonemes are the smallest units composing spoken language. For example, the words "go" and "she" each consist of two sounds or phonemes. Phonemes are different from letters that represent phonemes in the spellings of words. Instruction in phonemic awareness (PA) involves teaching children to focus on and manipulate phonemes in spoken syllables and words. PA instruction is frequently confused with phonics instruction, which entails teaching students how to use letter-sound relations to read or spell words. PA instruction qualifies as phonics instruction when it involves teaching children to blend or segment the sounds in words using letters. However, children may be taught to manipulate sounds in speech without any letters as well; this does not qualify as phonics instruction. PA is also frequently confused with auditory discrimination, which refers to the ability to recognize whether two spoken words are the same or different. These distinctions are explained in detail in the section devoted to phonemic awareness instruction in the *Report of the National Reading Panel: Reports of the Subgroups*.
Phonics Instruction	Phonics instruction is a way of teaching reading that stresses the acquisition of letter-sound correspondences and their use in reading and spelling. The primary focus of phonics instruction is to help beginning readers understand how letters are linked to sounds (phonemes) to form letter-sound correspondences and spelling patterns and to help them learn how to apply this knowledge in their reading. Phonics instruction may be provided systematically or incidentally. The hallmark of a systematic phonics approach or program is that a sequential set of phonics elements is delineated and these elements are taught along a dimension of

explicitness depending on the type of phonics method employed. Conversely, with incidental phonics instruction, the teacher does not follow a planned sequence of phonics elements to guide instruction but highlights particular elements opportunistically when they appear in text.

Fluency

Fluent readers are able to read orally with speed, accuracy, and proper expression. Fluency is one of several critical factors necessary for reading comprehension. Despite its importance as a component of skilled reading, fluency is often neglected in the classroom. This is unfortunate. If text is read in a laborious and inefficient manner, it will be difficult for the child to remember what has been read and to relate the ideas expressed in the text to his or her background knowledge. Recent research on the efficacy of certain approaches to teaching fluency has led to increased recognition of its importance in the classroom and to changes in instructional practices. Reading practice is generally recognized as an important contributor to fluency. Two instructional approaches, each of which has several variations, have typically been used to teach reading fluency. One, guided repeated oral reading, encourages students to read passages orally with systematic and explicit guidance and feedback from the teacher. The other, independent silent reading, encourages students to read silently on their own, inside and outside the classroom, with minimal guidance or feedback.

Vocabulary

The importance of vocabulary knowledge has long been recognized in the development of reading skills. As early as 1924, researchers noted that growth in reading power means continuous growth in word knowledge (Whipple, 1925). Vocabulary is critically important in oral reading instruction. There are two types of vocabulary—oral and print. A reader who encounters a strange word in print can decode the word to speech. If it is in the reader's oral vocabulary, the reader will be able to understand it. If the word is not in the reader's oral vocabulary, the reader will have to determine the meaning by other means, if possible. Consequently, the larger the reader's vocabulary (either oral or print), the easier it is to make sense of the text. To determine how vocabulary can best be taught and related to the reading comprehension process, the NRP examined more than 20,000 research citations identified through electronic and manual literature searches. From this set, citations were removed if they did not meet prespecified criteria: if they were not reports of research, if they were not reporting experimental or quasi-experimental studies, if they were not published in English, or if they dealt exclusively with learning disabled or other special populations, including second-language learners. Comprehensive review of the remaining set of studies according to the NRP review criteria identified 50 studies for further evaluation. Further analysis and coding of these studies indicated that a formal meta-analysis

could not be conducted because there was a small number of research studies in vocabulary instruction dealing with a relatively large number of variables. There are recent published meta-analyses for some selected variables, and it was decided not to duplicate those efforts. Also, a substantial amount of published research on vocabulary instruction did not meet NRP research methodology criteria. Because the Panel wanted to glean as much information as possible from the studies identified in the searches, the vocabulary instruction database was reviewed for trends across studies, even though formal meta-analyses could not be conducted. Fifty studies dating from 1979 to the present were reviewed in detail. There were 21 different methods represented in these studies.

Comprehension

Comprehension is critically important to the development of children's reading skills and therefore to the ability to obtain an education. Indeed, reading comprehension has come to be the "essence of reading" (Durkin, 1993), essential not only to academic learning in all subject areas but to lifelong learning as well. In carrying out its analysis of the extant research in reading comprehension, the NRP noted three predominant themes in the research on the development of reading comprehension skills. First, reading comprehension is a complex cognitive process that cannot be understood without a clear description of the role that vocabulary development and vocabulary instruction play in the understanding of what has been read. Second, comprehension is an active process that requires an intentional and thoughtful interaction between the reader and the text. Third, the preparation of teachers to better equip students to develop and apply reading comprehension strategies to enhance understanding is intimately linked to students' achievement in this area. Because these three themes serve as the foundation for understanding how best to help teachers develop students' comprehension abilities, the extant research relevant to vocabulary instruction, to text comprehension instruction, and to the preparation of teachers to teach reading comprehension strategies was examined in detail by the NRP. The major findings and determinations of the Panel for each of these three subareas are provided next.

(Note: These definitions were taken from http://www.nichd.nih.gov/publications/nrp/findings.htm)

Some other findings from the NRP report have informed this design:

- The effects of systemic early phonics were significant and substantial in kindergarten and the first grade… as well as for [older] children having difficulty learning to read
- Systematic phonics instruction has been widely used over a long period of time with positive results and a variety of systematic phonics programs have proven effective for children of different ages, abilities, and socioeconomic backgrounds.
- Programs that focus too much on the teaching of letter-sound relations and not enough on putting them to use are unlikely to be effective. In implementing systematic phonics instruction, educators must keep the end in mind and ensure that [all] children understand

the purpose of learning letter sounds and that they are able to apply these skills accurately and fluently in their daily reading and writing activities.

The report goes on to caution teachers there is no one program that fits all children.

> "At all grade levels, but particularly in Kindergarten and the early grades [first and second grades] children are known to vary greatly in the skills they bring to school. Some will be able to decode letter-sound correspondences, and some will even be able to decode words, while others will have little to no letter knowledge. Teachers should be able to assess the needs of the individual student and tailor instruction to meet specific needs...[and] part of this effort should be focused at pre-service and in-service education to provide teachers with decision-making frameworks to guide their selection, integration and implementation of phonics instruction within a complete [literacy] program."

Given these findings and the classroom implications, it is clear that both formal and informal assessments are key to our literacy initiative. Schools and teachers need time and opportunity to analyze a range of data sources in order to ensure appropriate differentiated instruction. [see section 7 for more information]

What Does the Current Research Tell Us?

The New York City Department of Education also recognizes that current research in cognitive and developmental psychology provides an important complement to the research from the NRP. Research in multiple learning styles (Gardner,H.,1985; Levine,M. 2002) suggest that we must address the unique needs of each learner and adapt our instructional strategies to teach to the student's strengths. By developing a coherent structure for learning, we need to ensure there are multiple ways for students to experience literacy learning. Simply stated, we need to make certain our students have a range of materials, with multiple levels and genre, that include dramatic play and blocks in the early childhood years and community service, debates and media literacy in our middle and secondary schools. By expanding our definition of literacy, we are building a more inclusive structure for learning that is better able to meet the needs and interests of our students.

> There is that in learning and educating which is immeasurable. When the immeasurable isn't recognized or valued, it tends to slip from view.
>
> *-Patricia Carini, Starting Strong*

Effective teachers of literacy also treasure practice time. They model new reading and writing strategies efficiently and clearly so every student gets ready to try out something new, which leaves more time for actual reading and writing. Then, while students are working on their literacy skills, these teachers observe their efforts and give them pointed, differentiated feedback. This sharpens the reading and writing students do in class. And then, at the end of this independent work, the teacher pulls them all back together to share in new discoveries and insights about effective strategies the student's used in their work.

Research in cognition and literacy learning also suggest there are certain classroom conditions that support learning. Vygotsky (1978) suggests that we work within the students' zone of proximal development. By building upon what students are able to do independently and then extending this learning through various materials and supports, we are better able to scaffold the students' learning. Helping students move from independent ability to innova-

tion and new understandings is a precious balancing act. Students need to be pushed a little beyond their comfort zone, provided several supports to practice these new strategies, and then given plenty of opportunities to practice as they move towards fluency. These zones are key to our understanding in how to be effective in our teaching. Teaching far below the student's range provides insufficient challenges to new learning; teaching significantly above the student's range tends to be unproductive and in most cases, frustrating to student and teacher. This is particularly true for struggling readers in the middle and secondary schools.

> The Department of Education's approach to literacy learning works to integrate researched-based reading and writing methodologies with the best practices informed by effective classroom instruction...

In *Teaching for Meaning in High-poverty Classrooms* Michael S. Knapp (1995), finds four significant factors in high quality literacy instruction:

- Maximizing students' time reading
- Blending reading and writing into every subject area
- Explicitly teaching how to make meaning of texts, and
- Giving students lots of opportunities to discuss what they read.

In *Unfulfilled Expectations*, Catherine Snow (1991) and her colleagues find that effective teachers rely on explicit instruction, classroom routines, lots of teacher-student discussion, and a large variety of reading materials that can engage students. Utilizing structures that address these research-proven practices will ensure that literacy instruction will become consistent citywide. Richard L. Allington and Peter H. Johnston (2000) mention similar teaching practices in their article, "What Do We Know about Effective Fourth-Grade Teachers and Their Classrooms?" They observed teachers whose students outperformed others in their schools and districts. These teachers tend to use discussion; not to find right or wrong answers, but to demonstrate how literate people think as they read and write. Allington and Johnston find that effective teachers fill their students' days with the kind of authentic reading and writing that goes on in the world outside of school. Students might, for example, spend more time reading historical fiction, biography, and informational books than social studies textbooks. Effective teachers do not plan lessons that keep them talking at the front of the room. Rather, they demonstrate strategies for solving problems that they (or their students) present, and spend most of their time working alongside students while they practice those strategies and find solutions.

> We need our students to discuss not just what they read and write, but how they read and write... how they can apply this knowledge of learning to empower their thinking ...and [ultimately] how students need to take responsibility for their own learning...
>
> *Zack Taylor, 7th grade Teacher*

Current research in brain-based learning also suggests there are instructional methods that are congruent with the natural functions of the brain (Lyons,C., 2003; Wolfe, 2001; Jenson, 1998; Fogerty, 1997). Research in neuroscience has proven that certain teaching methods build upon the way the brain works. This research has vast implications for helping struggling readers (Lyons, 2003; Levine, 2002). According to Branford, Brown and Cocking (1999) the current research suggests that the brain is a pattern detector, not a rule applier. The brain needs multiple experiences along a range of experiences so the learner builds stronger "networks" of understanding.

> "Research suggests that the brain is a pattern detector, not a rule applier…"
>
> *Branford, Brown and Cocking, (1999).*

This thinking is reflected in the DOE's selection of a systematic approach to teaching phonics in the early grades (Adams, 1990; Cunningham, 1995; Fox 2000).

Research on literacy learning also suggest conditions and practices that need to be cultivated in classrooms (Cambourne, 2001 and Smith, 1989). By joining the needs of the individual student with effective learning environments, we build congruency. By layering each congruent grade level into a K-12 course of study, the DOE creates a comprehensive and balanced literacy initiative that focuses on improved student outcomes.

Theoretical Foundations Behind Classroom Practices

The DOE draws upon two distinct theoretical foundations as its base for literacy learning. Both the *Conditions for Learning* (Cambourne, 1988) and the *Principles of Learning* (Resnick, 1995) provide important structures to organize classroom practice, teacher actions and professional development.

Cambourne's Conditions for Learning

In the 1960's researcher Brain Cambourne studied the conditions under which young children acquire language. Cambourne found that children tend to learn most effectively when these eight essential conditions exist in learning environments. In the years since his initial research, Cambourne's findings have come to be known collectively as the *Conditions for Learning*. Educators have studied and replicated the *Conditions for Learning* and found that they are consistent and flexible enough to apply to all subjects and to all learners.

Conditions	Classroom Descriptions
Immersion	Students who are learning to read and write need to be deeply involved in both written and oral language. Immersion refers to the print rich environment that makes this possible. There is a wide variety of meaningful text including charts, labels, books, texts, and student work. The teacher and students refer to the charts and labels as part of their daily life as readers and writers.
Demonstration	Students need clear and powerful examples of effective reading and writing strategies. Teachers model these strategies in a variety of contexts so that students can see what fluent readers, writers and speakers do. Is it not enough for the teacher to employ these strategies. The teacher must make them explicit by repeating them in a variety contexts and at different times.
Expectation	Effective literacy teachers have high expectations for all students. Teachers must communicate both implicitly and explicitly that their students can be fluent readers and writers. Students also need to expect that they will be fluent readers, writers and speakers. Together, teachers and students build a classroom culture centered around high expectations.
Responsibility	In successful literacy classrooms, everyone shares the responsi-

bility for success. Thoughtful teachers are careful not to create dependent students who rely on the teacher for correction and decision-making. As students begin to take responsibility for their learning, they make more informed choices during independent reading and writing.

Approximation

Literate classrooms provide a risk-free environment for students to take small steps when practicing new learning strategies. Effective teachers give students time to practice and master skills as they are taught. Making mistakes is part of this learning process, and students need opportunities to learn from these mistakes.

Use

Students need multiple opportunities to practice new strategies. The more opportunities students get to use new skills, the larger their repertoire of usable skill becomes. The opportunity to practice new skills and strategies also helps students build upon their prior knowledge.

Response

In effective classrooms, students get accurate and supportive feedback from the teacher. Teachers need to help students build on their prior knowledge and provide timely, focused feedback. Students also need to learn how to respond effectively. As students develop a self-assessment process, they learn how to respond constructively to the work of their peers.

Engagement

On-going and continuous opportunities to read, write and speak provide multiple opportunities for students to practice and gain fluency. This active involvement helps students understand that they can be readers, writers and speakers; thus supporting their fluency and independence. Note: Engagement is a critical factor and should be present in all parts of the teaching/learning process. If the learner is not engaged, then there is little opportunity to construct new understandings... and less chance for the learner to apply her/his learning independently.

Consider the ways that this information impacts classroom environment, student learning and professional learning for the larger school community.

> We have come to believe that all students must achieve at high levels because our understanding of student learning has led us to reject the bell curve view. In short, we believe that all students should learn because we believe that all students can learn....
>
> *Rothman (1996)*

Principles of Learning

Researchers from the University of Pittsburgh examined professional standards, state and local standards and best educational practices throughout the United States. The team articulated a set of essential principles that were common to all effective, standards-based instruction. These principles provide a context and lens for professional learning and inquiry, classroom practice and improved

student outcomes. By organizing around these principles, schools can better address the needs of all the learners (Rothman, 1996). Rothman states, "We have seen ample evidence from cognitive research that shows students from a wide range of backgrounds can demonstrate a deep understanding of academic subjects and can perform, with skill and elegance, the kinds of complex tasks we now expect only the top students to be able to accomplish."

The University of Pittsburgh's Principles for Learning are:
- Organize for Effort
- Clear Expectations
- Fair and Credible Evaluations
- Recognition of Accomplishment
- Academic Rigor in a Thinking Curriculum
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Principle	Description
Organize for Effort	Most schools organize around aptitude. This principle states that schools should organize around student effort. All activities are organized to evoke and support this effort. This sends a message that effort is expected, and that tough problems yield to sustained work. All students are taught a rigorous curriculum matched to the standards. They are supported with as much time and expert instruction as needed.
Clear Expectations	If students are expected to achieve at high levels, they must know exactly what they are expected to learn. These expectations must be communicated clearly to school professionals, parents, the community and, above all, students themselves. Descriptive criteria and models of work that meet standards should be publicly displayed, and students should refer to these displays to help them analyze and discuss their work.
Fair and Credible Evaluations	Assessments that students find fair and that parents, community, and employers find credible, help students put forth sustained effort over time. Fair evaluations are ones that students can prepare for: therefore, tests, exams and classroom assessment, as well as the curriculum, must be aligned to the standards. Fair assessment also means grading against absolute standards rather than on a curve, so students can clearly see the results of their learning efforts.
Recognition of Accomplishment	Schools motivate students by regularly recognizing their accomplishments. This recognition may be a celebration of work that meets standards, or intermediate progress

benchmarks en route to the standards. Progress points should be articulated so that, regardless of entering performance level, every student can meet accomplishment criteria often enough to be recognized frequently. Recognition of accomplishment can be tied to opportunities to participate in events that matter to students and their families.

Academic Rigor in a Thinking Curriculum

Thinking and problem solving will be the "new basics" of the 21st century. But the common idea that we can teach thinking without a solid foundation of knowledge must be abandoned. So must the idea that we can teach knowledge without engaging students in thinking. Knowledge and thinking are intimately joined. This demands a curriculum organized around major concepts that students are expected to understand thoroughly. Teaching must engage students in active reasoning about these concepts. In every subject, at every grade level, instruction and learning must include commitment to a knowledge core, high thinking demand, and active use of knowledge.

Accountable Talk

Not all talk sustains learning. Accountable talk seriously responds to and further develops what others in the group have said. For classroom talk to promote learning it must be accountable—to the learning community, to accurate and appropriate knowledge, and to rigorous thinking. It puts forth and demands knowledge that is accurate and relevant to the issue under discussion. Accountable talk uses evidence appropriate to the discipline (e.g., proofs in mathematics, data from investigations in science, textual details in literature, documentary sources in history).

Socializing Intelligence

Intelligence is much more than an innate ability to think quickly and stockpile bits of knowledge. Intelligence is a set of problem solving and reasoning capabilities along with the habits of mind that lead one to use those capabilities regularly. Intelligence is also a set of beliefs about one's right and obligation to understand and make sense of the world, and one's capacity to figure things out over time. By calling on students to use the skills of intelligent thinking, and by holding them responsible for doing so, educators can "teach" intelligence.

Self-Management of Learning

Students need to develop and regularly use an array of self-monitoring and self-management strategies. These skills include noticing when one doesn't understand something and taking steps to remedy the situation, as well as formulating questions and inquiries that let one explore deep levels of meaning. Students manage their own learning by evaluating the feedback they get from others, bring-

ing their background knowledge to bear on new learning, anticipating learning difficulties and apportioning their time accordingly, and judging their progress toward a learning goal. These are strategies that good learners use spontaneously and all students can learn through appropriate instruction and socialization. Learning environments should be designed to model and encourage the regular use of self-management strategies.

Learning as Apprenticeship

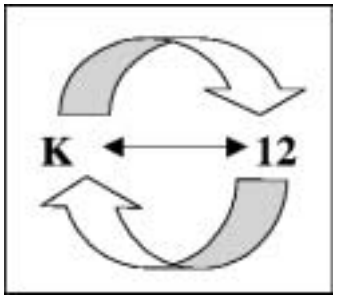
For many centuries most people learned by working alongside an expert who modeled skilled practice and guided novices to create authentic products or performances. This kind of apprenticeship allowed learners to acquire complex interdisciplinary knowledge, practical abilities, and appropriate forms of social behavior. Much of the power of apprenticeship learning can be applied to schooling by organizing learning environments so that complex thinking is modeled and analyzed and by providing mentoring and coaching for these processes.

Understanding how any school can transform itself by working to understand and implement these principles of learning helps to inform our teaching practice. Recent research (Elmore and Burney, 1997) has described how theses processes and practices were adapted for a New York School District. Researchers have looked closely at the *Principles of Learning* and their impact on learning in urban schools (Resnick & Glennan, 2001) and found that these principles provided a strategic focus for professional development and classroom practice. By organizing professional conversations, study groups and coaching around these principles, teachers and administrators share successful practices and transform their school culture.The Department of Education expects the *Principles of Learning* will be used by all schools in New York City to help support the many changes that will result in implementation of the *Children First* Initiative.

A Comprehensive and Balanced Approach to Literacy Defined

The Comprehensive Approach

This guide is comprehensive in that it is designed to provide a complete K-12 course of study. Mapping out expectations at each grade level and designing a closely linked set of curricula creates a seamless Kindergarten to 12th grade course of literacy learning.



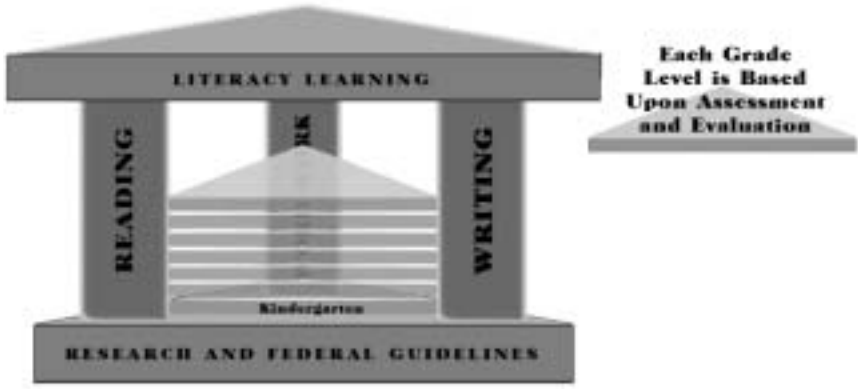
The Department of Education's *Comprehensive Approach to Balanced Literacy* is not designed to be a prescriptive curriculum but rather a developmental pedagogy for literacy teaching and learning. In this comprehensive model, literacy instruction rests on three pillars: Reading, Writing and Word Work. These essential elements of literacy learning are research-based and evident in many of our New York City schools.

The K-to-12 *Comprehensive Approach to Balanced Literacy* creates continuity for students who travel from grade to grade within a school as well as from school to school. By creating

common practices among schools, students will have a better chance to ease into a new school setting. Consider a student who changes schools in the middle of the school year. If this student brings an ELA portfolio and/or samples of her/his work, the new teacher is better able to understand the strengths and needs of the student, thus helping to make informed decisions about him/her.

The DOE's Comprehensive Literacy Initiative builds year-to-year where the early childhood grades serve as the critical base for the later grades.

Assessment is an essential component of this comprehensive approach. Assessment drives instruction at all grade levels. Both formal and informal assessment data are used to measure student progress over time, student performance and effectiveness of instruction. This systemic approach to assessment builds consistency for the teacher, and also for the student and his/her family. A comprehensive K to 12 assessment plan can ensure both a rigorous and fair assessment system. The combination of assessments across grade levels helps to align the skills and strategies found in standardized tests while providing important, on-going information about students. When teachers are knowledgeable about classroom assessments, they can make informed decisions about curriculum choices and meeting the needs of a diverse student body. Assessment and data analysis are critical to the three pillars system, because teachers use the data they gather to plan for the Reading and Writing Workshops as well as the Work Work lessons. By establishing assessment and evaluation as the foundation at each grade level, we know that our system is data-driven and aligns with both city and state assessments. See Section 7 for more specific information about the assessments used for the DOE's comprehensive literacy initiative.



Each grade level, supported by the "Three Pillars" (Reading, Writing and Word Work), is based upon assessment and evaluation. This includes formal and informal assessments as well as data-analysis across grade spans.

Balanced Literacy: The Theory

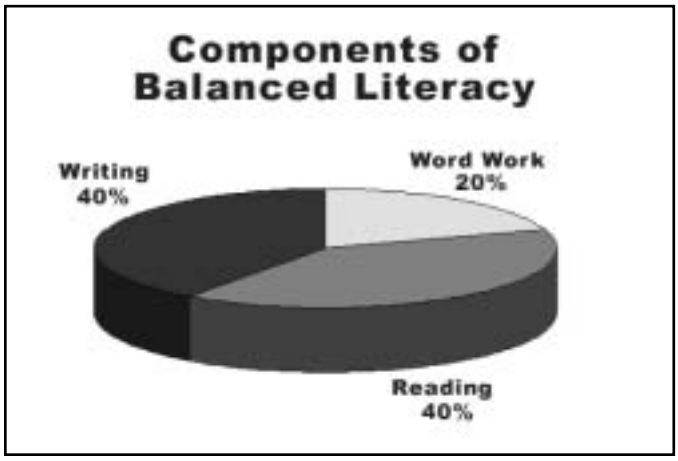
There is no one-size-fits-all solution that meets the diverse needs of all learners. However, a balanced approach to literacy has room within it to accommodate a large range of learning styles and teaching practices. In this *Comprehensive Approach to Balanced Literacy*, the

Department of Education seeks to balance the following things:

- Reading, Writing and Word Work
- The delivery of teaching to, with and by students; and
- The language arts: Listening, Speaking, Reading, Writing and Viewing

Reading, Writing and Word Work

The Comprehensive Approach to Balanced literacy rests on three pillars: Reading, Writing and Word Work. During the course of a day, literacy teachers will conduct a reading workshop, writing workshop and word work lesson. Word Work includes phonemic awareness, phonics and word study. Detailed descriptions of the components of these workshops and word work lessons are given later in this section.



Although each pillar can stand by itself as a separate curriculum component, they interact and are in service to each other on a daily basis. For example, word work is in service to both reading and writing. Writing is in service to reading, and reading is in service to writing. All three components are essential in developing confident readers, writers and speakers. It is important to note, however, that the majority of time should be devoted to reading and writing with word work being a critical but less time consuming aspect of literacy learning.

To, With and By

The literacy program is also balanced along a continuum of student independence. Students will move from activities that are teacher directed (teachers provide direct instruction to students), to collaborative activities (teachers provide instruction with the students) and independent activities (where work is produced by the students with little or no support from the teacher).

Teaching a child to read and write well is a little like teaching a child to ride a bicycle. First, you provide direct instruction and demonstrate exactly what to do (to). Next, you might get on the bike yourself and say, "Now watch how I pedal to get the bike started" or "Watch how I put my feet down to keep my balance when I stop the bike." Of course, no one learns to do anything without plenty of opportunities to practice. Next, the child also rides the bike, and you run along next to him, holding the back of the seat to help him stay balanced or slow down (with). Occasionally, you need to find a stretch of road you know he can handle, take your hands of the bike, and assess how he's managing by himself. This builds his confidence and lets him practice accelerating, steering, balancing, and braking, just as he will do when you're not around (by). If the child seems to be struggling without your support, you may start running along with him again, or he may even need you to show a technique directly to him, and you get back on the bike and model it once more. Once you assess that the riding done by the child is consistently skilled, you might decide he is ready for the challenge of a small hill. The level of support you provide will vary with each new challenge, such as riding over gravel or dirt.
The same to, with, and by structure applies to teaching literacy. The reading workshop and

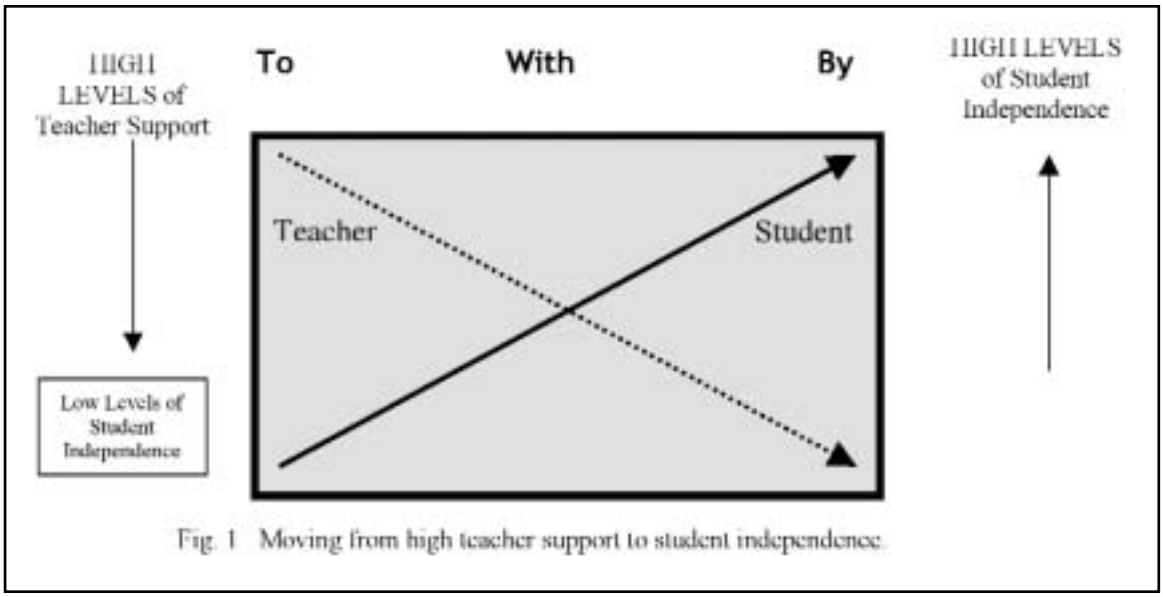


Fig. 1 Moving from high teacher support to student independence

writing workshop provide many opportunities for teachers to move children from direct instruction (to) to independent work (by). When the challenge of a task is particularly demanding, students need lots of support. Teachers read challenging texts to students to stretch their comprehension, model fluency, build vocabulary, and increase literary sophistication. They also offer explicit modeling in decoding, comprehension, and writing strategies to students. As students face challenges they can manage more easily, teachers step back and let them work with more independence. Students build their skills during guided or shared reading by reading moderately challenging texts with a teacher's continuous observation and feedback. Students need lots of practice time with challenges they can manage largely on their own. Independent reading gives students sustained opportunities to apply, integrate, and absorb strategies for comprehension, decoding, fluency and vocabulary development. Independent writing by students offers extended opportunities to practice techniques their teacher has modeled.

> Effective teachers plan lessons that move back and forth between to, with, and by depending on their students' needs.

Effective teachers plan lessons that move back and forth among to, with and by, depending upon the students' needs. If, during a reading conference with a student, the teacher notices the student is struggling to retell the story, the teacher may spend a minute demonstrating to the student, saying: "Listen to the way I retell what happened in the last chapter, and notice the way I pull together all the big events and leave out the small details." If that student needs more intensive intervention, and the teacher notices four or five students struggle with retelling, the students may be grouped so that they can read with the teacher during a guided reading lesson. Once students start succeeding regularly at their current level of challenge, they are ready to read and write more complicated texts.

Holding regular teacher-student conferences and observing students while they work give teachers valuable information about students. Teachers gain new insights about how students make sense of the world around them while checking for understanding. As Anderson (2000) writes, "…I see conferences as a means to get to know students and a powerful way of teaching them to be better writers [readers] (pg 6)". Conferencing is essential in all grades.

Understanding individual learning styles/differences of students is very important. Students with disabilities need a more collaborative approach to the to, with, by continuum. Each year, more students are being taught by both general and special education teachers. These collaborating teachers must maintain a dialogue in order to get a complete picture of each student's strengths and needs. Snell and Janney (2000) state that effective literacy learning for special education students requires a teaming-approach in which strategies and successes are shared, so teachers can build upon student strengths and eliminate potential contradictory messages.

> " In the reading workshop the teacher models a whole-group strategy [TO] lesson and then give students large blocks of time to read and to practice the strategy in small groups, pairs or independently. During this time, the teacher confers with students about their reading [WITH] and about how they use a strategy to comprehend text. Sometimes the teacher meets with small, flexible groups to provide instruction in a particular strategy. Much of the time kids read independently in books of their choice." [BY]
>
> *Stephanie Harvey and Anne Goudvis, in Strategies that Work Stenhouse,2000)*

Another significant consideration is whether the student is learning English as a second language. According to Peregoy and Boyle (2001), teachers of English Language Learners (ELL) need to understand the developmental and cognitive processes of learning a second language as well as the strengths and weaknesses of each student. By getting to know each ELL student well, including their cultural background and their history with schooling, teachers are better able to teach and adjust within the to, with and by continuum. In addition, teachers of ELLs need to be cognizant of the fact that oral fluency and text literacy are two different distinct processes that need to be addressed. Lessons plans and language experiences need to be organized thoughtfully so that each ELL student is immersed in literacy learning and prepared to meet the same state and city standards as native English speaking students.

Reading, Writing, Listening, Speaking and Viewing

Reading, writing, listening and speaking are the focus of oral and print literacy as defined by the New York State Learning Standards in English Language Arts. Students need to meet the standards in each of these categories. The following are descriptions of standards from the New York State core curriculum:

Standard 1: Students will listen, speak, read and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas, discover relationships, concepts and generalizations; and use knowledge generated from oral, written and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, apply and transmit information.

- Listening and Reading to acquire information and understanding involves collecting data, facts, and ideas; discovering relationships, concepts and generalizations; and using knowledge form oral, written and electric sources.
- Speaking and Writing to acquire and transmit information requires asking probing and clarifying questions, interpreting information in one's own words, applying information from one context to another, and presenting the information and interpretation clearly, concisely and comprehensibly.

Standard 2: Students will listen, speak, read and write for literary response and expression. Students will read and listen to oral, written and electronically produced texts and perform-

ances, relate tests and performances to their own lives, and develop an understanding of the diverse social, historical and cultural dimensions of the tests and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

- Listening and Reading for literary response involves comprehending, interpreting, and critiquing imaginative texts in every medium, drawing on personal experiences and knowledge to understand the text, and recognizing the social, historical and cultural features of text.
- Speaking and Writing for literary response involves presenting interpretations, analysis, and reactions to the content and language of text. Speaking and writing for literary expression involves producing imaginative texts that use language and text structures that are inventive and often multi-layered.

Standard 3: Students will listen, speak, read and write for critical analysis and evaluation
As listeners and readers, students will analyze experiences; ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgements on experiences, ideas, information and issues.

- Listening and Reading to analyze and evaluation experiences: Ideas and issues require using evaluative criteria from a variety of perspectives and recognizing the difference in evaluations based on different sets of criteria.
- Speaking and Writing for critical analysis and evaluation requires presenting opinions and judgements on experiences. ideas, information and issues clearly, logically and persuasively with reference to specific criteria on which the opinion or judgement is based.

Standard 4: Students will listen, speak, read and write for social interaction.
Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

- Listening and Speaking: Oral communication in formal and informal settings requires the ability to talk with people of different audiences and to reflect on how talk varies in different situations.
- Reading and Writing: Written communication for social interaction requires using written messages to establish, maintain, and enhance personal relationships with others.

Recognizing the differing needs of each of their students, teachers must work carefully and deliberately to balance their lessons, so that there is a combination of reading, writing, speaking and listening activities.

A Comprehensive Approach to Balanced Literacy: the Overview

The Department of Education's *Comprehensive Approach to Balanced Literacy* builds upon the Primary Literacy Standards and New Performance Standards in English Language Arts as originally developed by the New York City Board of Education and the National Center for Education and the Economy. Data analysis and classroom observations have made it clear that we need to place a greater focus on systematic word work in the primary grades while continuing to focus on effective standards-based instruction in reading and writing. Research has shown that effective literacy practices immerse students in the practice of reading and writing while providing a series of supports that move from teacher direction to student inde-

pendence (Cambourne, 1988; Allington, 2001; Clay, 1993; Fountas and Pinnel, 1999; Cunningham, 1999; Elmore, Peterson & McCarthy, 1996; Atwell, 1998; Keene and Zimmerman, 1997; Bomer, 1995).

A Comprehensive Approach to Literacy: the Model

Reading workshop and writing workshop are phrases that describe a particular structure that maximizes students' learning. This structure does not require prepackaged curricula or specialized materials. Instead, the workshop model relies on teachers' deep understanding of the skills and strategies that reading and writing demand. It acknowledges that skillful reading and writing come with meaningful experience and practice by explicitly teaching the habits and techniques of accomplished readers and writers, and by giving them lots of time to practice with authentic texts. Teachers develop careful instructional plans that address the strengths and needs of their particular students, not based on the sequence of one-size-fits-all lessons in a textbook. In order to implement these plans effectively, teachers and students need access to lots of books matched to their interests, reading levels, and instructional goals. They also need opportunities for sustained writing in many different genres. The content of specific reading lessons and titles may change each day, but teachers can always use the workshop structure to organize their planning, no matter what strategies or books they use.

> "There is a consistent relationship between the amount of reading done in school and for homework and the student's scale scores [on standardized tests.]"
>
> *NAEP, 1999*

The workshop approach generally has three parts:

- A ten- to 15-minute **mini-lesson** during which teachers describe and model a critical skill or present a strategy to students. Mini-lessons usually take place in a separate meeting area from where students work independently.

- A 25- to 35-minute **independent/small group work** time during which students work back at their seats. During this time, they practice the skills and strategies presented in the mini-lesson, pursuing individual learning as they write or read and respond to appropriate texts. Much of the time, students read books of their choice, independently or with a partner. Teachers meet with individuals and/or partners, offering customized guidance and feedback regarding their use of strategies. Teachers typically spend some part of this time meeting with small, flexible groups with a common need to learn a particular skill or strategy.

- A five- to ten-minute **share session**, usually back in the area used for the mini-lesson. During this time, teachers guide students as they do one or more of the following: discuss or read aloud responses to books, talk about strategies used during independent work time, share how applying the strategies demonstrated during the mini-lesson affected their reading or writing, and create whole-class charts based on group discussion.

Mini-Lesson

10-15 minutes

Reading Workshop	
May Include	Always Includes
• Strategy Lesson • Read Aloud • Shared Reading	• Teacher modeling for whole class what skilled readers do

Writing Workshop	
May Include	Always Includes
• Strategy Lesson • Read Aloud • Shared Writing	• Teacher modeling for whole class what skilled writers do

Independent/Small Group Work Time

25-35 minutes

Reading Workshop	
May Include	Always Includes
• Independent Reading • Guided Reading • Partner Reading • Literature Circles	• Sustained student reading • Teacher conferences about reading or meetings with small groups

Writing Workshop	
May Include	Always Includes
• Independent Writing • Guided Writing	• Sustained student writing • Teacher conferences about writing or meetings with small groups

Sharing Session

5-10 minutes

Reading Workshop	
May Include	Always Includes
• Students describing strategies they practiced independently • Teacher discussing what strategies were used during independent/ small group work time	• Whole-class discussion

Writing Workshop	
May Include	Always Includes
• Students describing strategies they practiced independently • Teacher discussing what strategies were used during independent small group work time	• Whole-class discussion

Mini-Lessons

Mini-lessons have a clear instructional focus and are carefully planned, usually as part of a series of lessons that make up a unit of study. Teachers plan based on knowledge of their students and an understanding of the essential skills and strategies students need to read or write independently with fluency, accuracy and meaning — the goal of all literacy instruction. Teachers think ahead of time about clear and efficient ways to describe and demonstrate what students should do. Planning also involves preparing charts, transparencies, or other texts that will act as visual models. Teachers often use their own reading, writing and thinking to demonstrate the kind of work they want students to practice on their own.

After gathering the whole class together, teachers let students know what they're going to learn and why it matters at this moment (e.g., "I've noticed that some of you have been a little confused about when to use quotes with the articles you are writing. Quotations can really back up your arguments, but you need to know the best times to use them. Today we're going to look again at some of the articles we've been using as models to figure out why authors use quotations. Then, you're going to write more of your articles, paying special attention to how you quote"). Teachers then model what students should do as they work independently. They often follow this demonstration with an opportunity for guided practice before students leave the meeting area (e.g., "Now that we've looked closely at quoting effectively, we're going to practice right here with a partner. Please take out your draft of the article you have been writing..."). Doing so gives the teacher a chance to see whether most students 'get it' and which students might need some extra support during independent/small group work time. Before sending students off, the teacher makes a connection between the lesson and what is expected during independent work time (e.g., "As you write today, I want you to pay particular attention to how and when you add quotations"). Teachers carefully outline what students should try out during independent/small group work time, and students leave the meeting area to implement what was covered in the mini-lesson in the context of reading and writing meaningful text.

Lesson Structure

Connect

Teachers tell students:
- what will happen today
- how this learning connects to earlier work
- how this new learning helps readers and writers

Model

Teachers model skills & strategies by:
- reading and writing in front of students
- thinking aloud to show the specific strategies students should try out
- breaking down authors' techniques so that student writers can imitate and extend them

Try It Out

Readiness for independent work comes when:
- students test out the modeled strategy
- teachers observe students' practice to see whether the class 'gets it'

Solidify

Teachers make sure students are ready for independent work by:
- providing any last-minute clarifications
- restating the steps students should follow once they leave the meeting area.

Independent/Small Group Work Time

Independent reading and writing are crucial. Students who get sustained opportunities to read independently steadily improve their comprehension, decoding, fluency, and vocabulary. Students who write daily grow both as writers and as readers. Reading and writing in school

with teacher feedback ensures that practice produces growth. If students are well matched to the books they are reading and the texts they are writing, then independent/small group work time will help them improve considerably.

Expectations Help Students Work During Independent Work Time

- They know what to do because mini-lessons offer explicit models
- Consistent routines offer clear expectations
- Reading books at their level makes them feel successful
- Reading and writing texts on topics they choose engages them

While students are working, teachers move throughout the room to provide customized support through one-on-one or small group instructional meetings. In these teacher-student conferences, teachers engage in ongoing assessment. They gauge individual students' strengths and needs, and notice common areas for improvement across the class. In order to get to every student as often as possible, these conferences should be brief and to the point — approximately five minutes.

There are three basic steps in conducting successful one-on-one instructional conferences. First, teachers observe, or research, in order to assess students' progress. Then, based on what they notice, they decide what would be most important to teach. Finally, they teach or re-teach students a strategy to continue practicing. No matter what they talk about in their instructional conferences, this basic cycle of research, decide and teach forms a useful structure. Teachers might begin with an open-ended question, such as "How is your writing going today?" In order to tell how students negotiate a text they are reading, teachers typically ask them to read aloud for a minute or so, paying special attention to how students solve problems that they encounter. They then stop and ask the student about what they've noticed (e.g., "I noticed that when you first came upon this word, you tried it, took a quick look at the picture, and then checked the first letter. What were you thinking? How did you know you were right?"). In doing so, teachers can make students more conscious of the strategies they are using successfully, and provide them with guidance in using strategies more effectively (e.g., "That was so smart of you. Once you figure out a word, though, it's a good idea to go back and reread the sentence to make it smooth. Like this..."). Teachers use what they notice to pick one area to focus on, and end by leaving the reader with a particular skill or strategy to practice, something to look for or think about while continuing to read or write. Exactly what this will be depends on the student. It is important to remember that trying to do too much at once doesn't work, and that students benefit from many opportunities to practice each new skill or strategy. Teaching or reinforcing one important idea at a time is enough.

Note: An in-depth look at teacher-student conferences will be included in a future professional development module facilitated by your literacy coach. If you would like to read more on your own, we suggest Carl Anderson's *How's it Going? (1999)*

Share Sessions

Share time takes place at the end of a reading or writing workshop. After their independent/small group work time, students join together in the meeting area and discuss their learning. Students do not simply take turns reading aloud – their writing or someone else's – to the group. Instead, teachers may want to report briefly what they've noticed, or carefully choose one or two students to speak. Students who have been observed using the strategy modeled in the day's mini-lesson might be asked to talk about what they did, as stu-

dents can learn a lot from their peers' efforts. Teachers may also guide students to discuss something they need help with, how the strategy taught in the mini-lesson worked (or didn't work) for them, something they learned in an individual conference or something they discovered on their own. The share session provides closure to one day's work and an opportunity to plan for the next. It also helps students learn to be teachers for each other. Students build a sense of themselves as a community of learners, and become more mindful of their own reading and writing strategies by listening to one another's insights.

Reading Workshop

K-2

- Read Aloud
- Shared Reading
- Guided Reading
- Independent Reading

Read Aloud

Definition

Every day, the teacher reads aloud materials that are at the students' listening level, but usually above their independent reading level.

Purpose

To improve students' listening skills, reading comprehension, and attitudes toward reading, and to build vocabulary.

Key Elements

- Teachers need to have a specific purpose and reason for choosing each read-aloud text
- Teachers should prepare to read the text so that their voice, intonation and oration is clear, dramatic and engaging
- The classroom schedule should provide adequate time to read (and sometimes reread) the book and reflect/write/talk about what students are listening to

Read Aloud

The Role of the Teacher is to:

- read texts aloud to children
- establish a literacy-rich environment
- share books with students and model appropriate reading behavior
- read a variety of books and other materials (including magazines and newspapers)
- include books and other materials that students can read on their own
- engage students in literacy-related play activities and language games
- lead discussions about the reading material encouraging children to think and talk about it

The Role of the Student is to:

- enjoy listening to and discussing fiction and non-fiction literature read aloud
- retell simple narrative story and use descriptive language to explain and explore ideas in the literature
- retell simple facts when nonfiction is read
- reflect on what is being read

Value

- Involves children in reading for enjoyment
- Demonstrates reading for a purpose
- Provides an adult demonstration of phrased, fluent reading
- Develops a sense of story
- Develops knowledge of written language syntax
- Develops knowledge of how texts are structured
- Increases vocabulary; Expands linguistic repertoire
- Supports inter-textual ties
- Creates a community of readers through enjoyment and shared knowledge
- Makes complex ideas available to children
- Promotes oral language development; Establishes known texts to use as a basis for writing and other activities through rereading

Resource: Cunningham, P. M., & Allington, R. L. (1999). Classrooms that work: They Can All Read and Write (2nd ed.). Reading, MA: Addison-Wesley Longman. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☒ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☒ Book Discussions and Narratives
- ☐ Performances and Language Resources

Read Aloud

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to select from for appropriate read alouds.
- Teachers need to have a solid understanding of the book and should be fluent in the text, rhythm and subject matter before reading to the class.
- Teachers should arrange rugs, furniture, etc. so that the children can sit comfortably and see the book that he/she is reading easily.
- Classrooms should be print-rich, and have many materials that engage students in story, language and sight-words.

Possible Word Work

- The teacher selects a text to read aloud that focuses on phonemic awareness (rhyming, poetry, alliteration, etc.).
- The teacher selects a text that uses new words related to social studies or science curriculum.
- The teacher selects a text that develops comprehension and critical thinking

Where does Read Aloud Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you select appropriate books for read alouds? Are you helping students to expand their "comfort zone" in the book selection? Will you connect this book to a unit study? Thematic unit?
2. Will your students find joy in your voice? Will they find personal connections to the text?
3. How can you teach comprehension strategies?
4. How can you help students appreciate literature and written work that expands their view of themselves and the world around them?

Shared Reading

Definition

When a text that is too difficult for the student(s) to read without help, the teacher reads aloud at rate that allows the students to join in, although usually slightly behind the teacher.

Purpose

The teacher will model the three cueing systems of reading: phonics, grammar and meaning by making his/her thinking transparent as he/she asks: does this make sense (meaning)? Does this sound right (phonics)? Does this look right (grammar)?

Key Elements

- Shared reading allows students to work with a challenging text with very little risk
- The teacher and the students read together. This is not round-robin reading or an independent read-aloud. The teacher models and students join in
- The teacher selects a specific text that focuses on or highlights a specific reading strategy
- All students can see the enlarged text

Shared Reading

The Role of the Teacher is to:

- encourage students to talk about reading experiences
- read interesting and concept-rich materials with the students
- help students build vocabulary
- provide many opportunities for students to explore and identify sound-letter relationships in meaningful contexts
- demonstrate and develop specific reading behaviors and strategies

The Role of the Student is to:

- understand concepts of print such as the left-to-right and top-to-bottom progression of text
- read along with the teacher
- make predictions about the reading
- match spoken words with written ones
- recognize sound-letter matches
- become familiar with rhyming sounds and beginning and ending sounds of words

Value

- Explicitly demonstrates early strategies, such as word-by-word matching
- Builds sense of story and ability to predict
- Demonstrates the processes of reading extended text
- Like reading aloud, involves children in an enjoyable and purposeful way
- Provides models of different language structures in a variety of fiction and nonfiction genres
- Provides social support from the group
- Creates body of known text that children can use for independent reading and as resources for writing and project work
- Provides opportunity to participate and behave like a reader

Resource: Cunningham, P. M., & Allington, R. L. (1999). Classrooms that work: They Can All Read and Write (2nd ed.). Reading, MA: Addison-Wesley Longman. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☒ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☒ Book Discussions and Narratives
- ☐ Performances and Language Resources

Shared Reading

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- This can happen in a meeting area where all of the students can see the text clearly.
- Make sure the print is large enough for children to read from a distance.
- Make sure there is a wide selection of texts to draw from. Select the text for specific teaching goals.
- Any text can be enlarged by using an overhead projector and/or chart paper.

Where does Shared Reading Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher should focus on a particular skill and/or process (e.g., multi-syllabic words) to help children gain greater oral fluency.
- The teacher selects a specific text to read that highlights a specific skill (e.g., alliteration) as an introduction to a phonetic concept.

Questions for Teacher Reflection and Ongoing Assessment

1. What specific skill and/or strategy do you want to teach? Is there a big book, poster or chart that lends itself to this specific focus? (Make sure the material you select has a clear connection to the skill/strategy you are teaching.)
2. How will you set up opportunities for students to practice this specific strategy independently? How will you continue to focus on this strategy for a few days? Re-read text? Apply strategies to new text selections? How will you know your class is ready to move on? Are you tracking your most struggling readers as you do this shared reading?

Guided Reading

Definition

The teacher works with a small group of students (no more than 6) who are reading at about the same level and who have similar needs. The students have individual copies of the text (preferably short selections) and independently read orally or silently as the teacher observes, coaches, prompts and evaluates their performance. The teacher encourages students to think critically about the text.

Purpose

To support and encourage the development of strategies for independent reading.

Key Elements

- Small, flexible groups based on common needs
- Groups are short-term and fluid
- The teacher selects a specific text that highlights the particular area of need
- The teachers role is to guide the interaction of readers by shared problem solving and discussion

Guided Reading

The Role of the Teacher is to:

- choose appropriate texts and focus the lessons to meet the instructional needs of the group
- give students opportunities to read at their instructional level
- support the development of students' vocabularies by selecting materials that expand their knowledge of words and language development
- model strategies and provide practice for identifying unknown words
- demonstrate and model strategies to use to comprehend what is being read and/or when comprehension breaks down

The Role of the Student is to:

- read and retell familiar stories and nonfiction
- read orally with reasonable fluency
- identify an increasing number of words by sight
- use sound-letter associations, word parts, and context to identify new words
- use strategies (for example, rereading, predicting, questioning, contextualizing) when comprehension breaks down

Value

- Provides the opportunity to read many texts and a wide variety of texts
- Provides opportunity to problem solve while reading for meaning
- Provides the opportunity to use strategies on extended text
- Challenges the reader and create contexts for successful processing on novel texts
- Provides the opportunity to attend to words in text

Resource: Fountas, I. C., & Pinnell, G. S. (1996). Guided Reading: Good First Teaching for All Children. Portsmouth NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☐ Language use and Conventions

Speaking & Listening

- ☒ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☒ Book Discussions and Narratives
- ☐ Performances and Language Resources

Guided Reading

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- The class must be divided into groups. There should be a range of activities available for children, and/or space for students to work independently .
- Independent/ small group activities must be part of the class culture so that the the teacher is free to work with a guided reading group.
- *New York City Passport Reading Intervention* instruction may take place during guided reading.

Possible Word Work

- Teachers can use comprehension activities from *Month by Month Phonics* during this time, such as Guess the Covered Word, Making Words and/or Word Wall activities

Where does Guided Reading Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How do you select appropriate materials that focus on the particular needs of the selected students?
2. How do you assess and collect information about each child in the Guided Reading group? Should this child be part of a different Guided Reading group?
3. How do your support each child and help them to bridge from the Guided Practice to independent/pair?
4. If the child is in a *Passport* group, should he/she continue? Has he/she mastered this particular skill?
5. How do you assess the children during independent reading so that you know how to form groups according to student need?

Independent Reading

Definition

Students self-select books at their reading level (books they can read with 95-100% accuracy). Students take responsibility for working through the challenges of the text independently. The teacher's role is to observe, acknowledge, and teach the student during conferences.

Purpose

To provide opportunities for students to apply reading strategies, develop fluency, and build their confidence as readers; and to work on their own to improve their reading achievement.

Key Elements

- Students are given time to read their books, and reflect about what they are reading either in writing or verbally
- Students have the freedom to select what they read (with teacher assistance where necessary) and where they read
- There are clearly designated times for students to read independently on a daily basis

Independent Reading

The Role of the Teacher is to:

- match text to students' levels of fluency, accuracy, and comprehension
- support students in choosing texts to read
- create a community of literacy learners
- read and discuss a range of different genres
- give students opportunities for independent reading practice
- create a climate that encourages students to engage in analytic evaluation and reflective thinking
- monitor students' choices of materials for independent reading
- confer with children to evaluate their reading and provide guidance

The Role of the Student is to:

- use reading for various purposes, including to research topics of interest
- read fluently and enjoy reading
- use word-identification strategies automatically and appropriately when unknown words are encountered
- use reading strategies efficiently (rereading, questioning, clarifying, predicting, summarizing, and contextualizing) to support comprehension
- recognize and discuss elements of different genres
- make critical connections among texts

Value

- Provides opportunity to apply reading strategies independently
- Provides time to sustain reading behaviors
- Challenges the reader to work on his/her own and to use strategies on a variety of texts
- Challenges the reader to solve words independently while reading texts well within his/her control
- Promotes fluency through re-reading
- Sustained, successful reading builds each reader's confidence
- Provides the opportunity for children to support each other while reading

Resource: Fountas, I. C., & Pinnell, G. S. (1999). Matching books to readers: Using leveled books in guided reading, K-3. Portsmouth, NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☐ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☒ Book Discussions and Narratives
- ☐ Performances and Language Resources

Independent Reading

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Each classroom must have a rich collection of children's books, including a range of genre and levels, fiction and non-fiction.
- Books need to be presented in such a way as to invite and support curiosity and student interest. Book bins and clearly labeled bookshelves support student independence.
- The teacher needs to teach students how to select appropriate books. The teacher will need to have several mini-lessons about selecting appropriate books.

Possible Word Work

- Students apply strategies that they have seen modeled and used in other writing workshop and reading workshop components during their independent reading time.

Where does Independent Reading Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How do you assess and collect information about each child? Do Running Records? Note-taking?
2. How do you help students select appropriate books? Are you helping students to expand their "comfort zone"?
3. How do you ensure there are enough books in your classroom? Are many of the books leveled? Is your classroom library inviting and sorted by genre/topic/curriculum themes?
4. How do you make sure you conference with each student on a regular basis?

Reading: To, With and By Students

	Reading By Students: Independent Reading	Reading With Students: Guided Reading	Reading With Students: Shared Reading	Reading To Students: Read Aloud
Instructional Strategy	Students read on their own or with partners. It is important that the texts used are ones they can comprehend largely on their own, and that students have opportunities to respond to their reading.	Teachers: identify a small group with similar strengths and needs; select a text that all group members can comprehend successfully and that offers opportunities to practice skills and strategies appropriate for the group; and introduce the text and, in a brief lesson, identify a specific reading strategy to practice. Every student reads the whole text, mostly independently. (This is not choral or round robin reading.)	Teachers provide full support by reading to students. Students may respond in conversation before and/or after the reading, or at a few strategically chosen points in the story.	Teachers select and read a text to the class, modeling fluent reading behaviors and the use of comprehension strategies. Periodically, teachers may encourage students to discuss the text. When reread, these texts become familiar, touchstone texts and can be referred to in future mini-lessons.
Level of Support	Teachers provide explicit, customized instruction, guidance and feedback during brief conferences with individuals or partners as they read, but reading is done independently by students. Teachers assess students' progress, and offer individualized strategies for students to practice while reading. Mini-lessons before and share sessions after writing inform independent work.	Students read the text independently with teacher support. Though teachers assess and coach as necessary, readers are largely independent as they solve problems and practice strategies with the unfamiliar text. The text tends to be long enough (e.g., a short leveled text, picture book, a chapter) for teachers to have enough time to read with each student, but short enough for students to finish in one sitting.	After reading it initially themselves, teachers provide a high level of support by rereading with the students. Freed from having to negotiate a text independently, students can concentrate on the specific strategies being modeled and taught. Frequent re-readings provide opportunities to practice fluency and phrasing.	Teachers provide full support by reading to students. Students may respond in conversation before and/or after the reading, or at a few strategically chosen points in the story.
Materials	A classroom collection containing a variety of texts in various genres is required. This collection must contain enough books on a range of levels that are appropriate for the students in the class. Students should keep a small collection in a personal bin, plastic bag, or basket.	One copy of the same short text for every student. Once a student can read the text with fluency and comprehension, it can be added to his/her individual book bin to be reread during independent reading.	Easily visible text, such as a big book, text copied on chart paper, an overhead transparency, or individual copies for every student. Songs and poems are often read and reread to support students' developing phonological awareness and fluency.	One text, held by the teacher, that allows the teacher to model fluency and expose students to the language, craft and structure of writing that is more challenging than they could read on their own.
When to Use	When the text offers more supports than challenges to readers at a particular level When the goal is for students to practice reading strategies they can implement actively and independently	When the text presents a manageable degree of challenge with teacher guidance and support When a small group of students share an instructional need	When the text presents a manageable degree of challenge with teacher guidance and support. When the goal is to develop common, critical strategies for making meaning of text. When the goal is to enhance young children's knowledge of letters, sounds, and words	When the challenges in the text considerably outweigh the supports. When the primary goal is to model fluency, have students absorb literary language and structure, and/or to have students think about and discuss rich texts

Writing Workshop

K-2

- Modeled Writing
- Shared Writing
- Interactive Writing
- Guided Writing
- Independent Writing

Modeled Writing

Definition

The teacher demonstrates the act of writing by thinking aloud while composing text in front of students.

Purpose

To allow students to hear the thinking that accompanies the process of writing, such as topic choice, how to start the piece, looking for a better word, revising, and editing. The focus is based on student needs.

Key Elements

- The teacher composes text and includes the students into his/her thinking by doing so aloud
- Modeled Writing is an example of teaching "to" children on the "to, with, by" continuum

Modeled Writing

The Role of the Teacher is to:

- introduce the lesson/topic by modeling how to begin writing
- plan text and help students generate ideas for writing
- record students' ideas
- reinforce print conventions such as capitalization, punctuation, and print directionality
- demonstrate how different genres are structured
- demonstrate features of different genres of writing

The Role of the Student is to:

- provide ideas for the writing
- read and reread the composition with the teacher

Value

- Demonstrates how writing works
- Provides opportunities to draw attention to letters, words, sounds, descriptive language, conventions, grammar, metaphor, etc
- Creates written language resources for the classroom
- Provides exemplars that can be posted in the classroom

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☐ Reading Habits
- ☐ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☒ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Fountas and Pinnel (1996), Guided Reading. NH: Heineman; Graves, D. H. (1983). Writing: Teachers and Children at Work. Portsmouth, NH: Heinemann.; Graves, D. H. (1994). A Fresh Look at Writing. Portsmouth, NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Modeled Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- The classroom furniture and meeting area must be set up so that each child can see the text being composed by the teacher and hear all of the related conversation
- Text produced during Modeled Writing should be displayed in the classroom, and refrred to during the course of subsequent writing sessions.

Where does Modeled Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher models strategies for spelling words needed in the text
- The teacher discusses his/her word choices, giving the students insight into carefully choosing the best word for a sentence or composition

Questions for Teacher Reflection and Ongoing Assessment

1. How will you expand each student's "comfort zone" in their writing?
2. Have you designed this writing activity to meet a specific need that your students have?
3. How will your students connect this lesson to their independent writing?

Shared Writing

Definition

An activity, either whole-class or small-group, in which the teacher and students share the composing process. The teacher acts as the recorder. By recording what he/she and the class want to say, the teacher reinforces concepts of print.

Purpose

To help students learn about the writing process through structured conversations during the sharing session. The focus is on the content of the message. The content can be a daily message, response to literature, lists, and so forth.

Key Elements

- The teacher and students work together to compose messages, stories, prose, nonfiction, etc. The teacher supports the process as the scribe
- Shared Writing is an example of working "with" children on the "to, with, by" continuum

Shared Writing

The Role of the Teacher is to:

- introduce the lesson/topic by modeling how to begin writing
- plan text and to help students generate ideas for writing
- record students' ideas
- reinforce print conventions such as capitalization, punctuation, and print directionality
- demonstrate how different genres are structured
- demonstrate features of different genres of writing

The Role of the Student is to:

- provide ideas for the writing
- read and reread the composition with the teacher

Value

- Demonstrates how writing works
- Provides opportunities to draw attention to letters, words, sounds, descriptive language, conventions, grammar, metaphor, etc
- Enables students' ideas to be recorded
- Creates written language resources for the classroom
- Provides exemplars that can be posted in the classroom

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☐ Reading Habits
- ☐ Getting the Meaning
- ☐ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Fountas and Pinnel (1996), Guided Reading. NH: Heineman; Graves, D. H. (1983). Writing: Teachers and Children at Work. Portsmouth, NH: Heinemann.; Graves, D. H. (1994). A Fresh Look at Writing. Portsmouth, NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Shared Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture and meeting area must be set up so that each child can see the text being composed and hear all of the related conversation
- Classrooms should be print-rich, and include the shared writing pieces for rereading.

Where does Shared Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher asks students to demonstrate strategies for spelling words needed in the text
- The teacher elicits discussion from students about word choice, and encourages students to use new words.

Questions for Teacher Reflection and Ongoing Assessment

1. How will you expand your students' "comfort zone" in writing?
2. Will you connect this writing to a specific strategy need for your class?
3. How will your students follow-up with this during independent writing?
4 How can you connect this writing your students' lives as writers?

Interactive Writing

Definition

Writing in which the teacher and students compose, with the teacher "sharing the pen" with students at strategic points. There is an added emphasis on teaching conventions of written language. When the teacher invites students to write, he/she has an instructional goal related to conventions in mind.

Purpose

For teachers and students to collaborate on negotiating the content of the text, constructing words through the analysis of sound, developing concepts of letter, word, and punctuation, increasing letter knowledge and gaining familiarity with frequently encountered words.

Key Elements

- The teacher and students compose messages and stories using a "shared pen" that includes the students in the writing
- Concepts of print and conventions of writing are specifically addressed
- Interactive Writing is an example of working "with" children on the "to, with, by" continuum

Interactive Writing

The Role of the Teacher is to:

- Reinforce print conventions such as capitalization, punctuation, and print directionality
- reinforce students' phonemic awareness through writing
- make connections of unknown to known words, such as student names
- ask students to participate in the writing at strategic points by asking individuals to write known letters, words, or phrases
- move students to independence by modeling needed skills
- confirm correct responses

The Role of the Student is to:

- serve in an apprentice role
- engage actively in writing the composition, contributing known letters and words
- read and reread compositions with the teacher

Value

- Demonstrates concepts of print, writing/composing strategies and how words work; also provides opportunities to hear sounds in words
- Provides text that the students can read independently
- adds to the print resources in the classroom

Resource: Fountas and Pinnel (1996), Guided Reading. NH: Heineman; Graves, D. H. (1983). Writing: Teachers and Children at Work. NH: Heineman. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☐ Reading Habits
- ☐ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

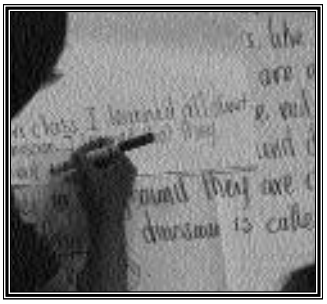
- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Interactive Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments



- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture and meeting area must be set up so that each child can see the text being composed and hear all of the related conversation
- Classrooms should be print-rich, and include these writing pieces.

Where does Interactive Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher has students demonstrate strategies for spelling words needed in the text
- The teacher elicits discussion from students about word choice, and encourages students to use new words.
- The teacher points out how correct conventions support the meaning of the written text.

Questions for Teacher Reflection and Ongoing Assessment

1. How do you keep track of the various written conventions of writing that your students need to learn?
2. How will you use this information in subsequent lessons?
3. How can you use this approach to help students with their editing during independent writing?

4..How does interactive writing help to develop phonemic awareness and skills to use phonics for reading and writing?

Guided Writing

Definition

The teacher works with the whole class or a small group of students (up to 6) who have similar needs and coaches them as each one writes a composition.

Purpose

To provide focused writing instruction to a small group of students in order to lead them to independent writing.

Key Elements

- Children engage in a variety of texts
- Teacher guides the process and provides close-up, customized instruction, coaching and encouragement
- Guided Writing is an example of working "with" children on the "to, with, by" continuum

Guided Writing

The Role of the Teacher is to:

- observe and assess students' writing
- meet with individuals or small groups who have similar needs
- prompt, coach, and guide
- respond as a reader
- ask open-ended questions
- extend students' thinking in the process of composing
- foster writing independence
- accept and expect approximations of spellings

The Role of the Student is to:

- make choices and decisions
- write for a variety of purposes and audiences
- write in a variety of genres
- respond to peers and to receive peer responses to writing

Value

- Helps each writer develop a voice and consider his/her audience
- Provides opportunities for students to be writers
- Provides opportunities to use writing for different purposes across the curricula
- Builds ability to write words and use conventions of grammar and spelling
- Fosters creativity and the ability to craft one's writing

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☐ Reading Habits
- ☐ Getting the Meaning
- ☐ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☒ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Cunningham, P. M., & Allington, R. L. (1999). *Classrooms that work: They can all read and write (2d ed.)*. Reading, MA: Addison Wesley Longman. Dorn, L. J., French, C., & Jones, T. (1998). Apprenticeship in Literacy: Transitions. York, Maine: Stenhouse Pub. Illinois Reads, Principal's Flipchart for Reading

Guided Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture must be set up so that the teacher has an area to sit and work with a guided writing group while they compose.
- Classrooms should be print-rich, and include these writing pieces.
- Classroom resources must be easily accessible.

Possible Word Work

- The teacher has students demonstrate strategies for spelling words needed in the text and reinforces the use of classroom resources such as dictionaries, etc.
- The teacher elicits discussion from students about word choice, and encourages students to use new words.

Where does Guided Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. What will you focus on during this guided writing activity? How will you determine with students need this guided practice?
2. How will you assess the effectiveness of this guided lesson?
3. How will you use this guided activity to help students gain new skills during their independent writing?

Independent Writing

Definition

Students must have time each day to write, revise and publish stories and other text of their choosing. During this time, students become authors with purpose, and consider who their audience might be. They have the opportunity to write using many different styles and in several genres.

Purpose

To encourage students to experiment with, apply and explore the uses of written language.

Key Elements

- Independent writing provides students with the opportunity to practice their writing skills
- Independent writing gives students the opportunity to write about their interests and to write for many purposes, using different genres as appropriate for the grade level

Independent Writing

The Role of the Teacher is to:

- create opportunities for students to engage in authentic, purposeful writing
- respond to the content of the students' writing
- assist students with the revision, editing and publishing process

The Role of the Student is to:

- write for her/his own purpose to document what he/she has learned, express feelings, etc.
- select the topic and content for writing
- use different writing genres
- revise and edit writing
- accept feedback from peers and the teacher

Value

- Opportunity for independent production of written text
- Increases writer's ability to use different forms
- Chance to use writing for different purposes and audiences across the curriculum

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☐ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☒ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Calkins, L. M. (1986). The Art of Teaching Writing. Portsmouth, NH: Heinemann.; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They Can All Read and Write (2d ed.). Reading, MA: Addison-Wesley Longman.; Fletcher, R., & Portalupi, J. (1998). Craft Lessons: Teaching Writing K-8. York, ME: Stenhouse Publishers. Illinois Reads, Principal's Flipchart for Reading

Independent Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture must be set up so that the teacher has an area to conference with students.
- Classrooms should be print-rich, and include these writing pieces.
- Classroom resources must be easily accessible.

Possible Word Work

- Teachers can take note of common vocabulary and usage issues and address this information in mini-lessons and small group instruction.

Where does Independent Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you structure independent writing time so that it complements and supports what the students are reading and studying?
2. How can you connect independent writing to each student's personal life?
3. How can you help your students see the connection between independent writing and fluent reading?

Writing: To, With and By Students

	Writing With Students: Interactive Writing	Writing With Students: Shared Writing	Writing To Students: Modeled Writing	Writing With Students: Guided Writing	Writing By Students: Independent Writing
Instructional Strategy	Teachers write an enlarged text that all the whole class or a small group can see clearly. Teachers generate the ideas and most of the words for the text while young children attend to spelling or punctuation. The teacher writes most of the text, but students occasionally come up to write words parts of words, or to punctuate the text. Children work with the teacher to make sure the text is conventionally written.	Teachers write an enlarged text that all the students can see clearly. Young children collaborate with teacher to develop ideas and words, which teacher alone writes. This strategy gets students to create elaborate texts. Children may be prompted to focus on such issues as spelling and punctuation.	Teachers create text during mini-lessons to demonstrate strategic writing to students. Teachers write while students watch them create and discuss writing strategies most students do not yet apply independently. While they write, teachers describe the thinking behind their choices to model how authors purposefully craft text.	Teachers identify a small group with similar needs. Teachers introduce a strategy that could improve the writing of all group members. With the teacher assessing their progress, students begin applying the strategy to their own writing. Students continue to practice the strategy after the guided writing lesson ends.	Students write on their own. All of the students in a class usually write in the same genre at the same time, but each may write about a different topic.
Level of Support	Teachers provide support by writing with young children. Children do not think as much about composing text as forming letters, spelling new words, and punctuation.	Teachers provide support by writing with young children. Children do not think as much about mechanical considerations (e.g., spacing, forming letters, spelling every word) while teacher writes, allowing them to pay more attention to the craft of writing (e.g., adding detail, telling events in chronological order) or to one mechanical issue at a time (e.g., end punctuation).	Teachers provide full support by demonstrating to students. Students may respond or comment during or after the modeled writing.	Students write independently with teacher support. Though teachers assess and coach as necessary, students are largely independent as they solve problems and practice strategies with their writing.	Teachers provide explicit, customized instruction, guidance and feedback during brief conferences with individuals or partners as they write, but writing is done independently by students. Teachers assess students' progress, and offer individualized strategies for students to practice while writing. Mini-lessons before and share sessions after writing inform independent work.
Materials	Easily visible text, such as chart paper or overhead transparency, around which children can gather.	Easily visible text, such as chart paper or overhead transparency, around which children can gather.	Easily visible text, such as chart paper or overhead transparency, around which students can gather.	Access to the same model text (e.g., book, photocopy, chart paper), and the individual texts each student is writing independently.	Writers notebooks and/or folders, Touchstone texts containing a variety of genres and a range of levels. A small student collection stored in a personal bin, plastic bag, or basket.
When to Use	When the goal is to develop new spelling strategies or build alphabetic and phonemic awareness When the goal is to build new knowledge of punctuation skills	When the goal is to develop common strategies for developing the content or style of text When the goal is to focus on a particular aspect of spelling or punctuation	When teaching students to apply a particularly unfamiliar writing strategy When the primary goal is to model how to make writing choices while applying writing techniques	When a writing strategy presents a manageable degree of challenge with teacher guidance and support. When a small group of students share an instructional need	When the goal is for students to practice writing strategies they can implement actively and independently

Word Work
K-2

- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Phonemic Awareness

Definition

Phonemic awareness is the ability to recognize that language is made up of a series of small sounds. Phonemes are the smallest unit of sound. Each phoneme makes a sound, but not every letter represents a phoneme. For example, pat has three letters and three phonemes (p/a/t) while chase has five letters but just three phonemes (ch/a/s). Phonemic awareness is defined as the ability to count, identify and manipulate phonemes.

Purpose

It is important to elevate the phonemic awareness of young children, as research indicates that phonemic awareness is closely correlated with overall success at reading.

Key Elements

- All students will participate in oral activities that involve rhyming, blending, segmenting and manipulating sounds
- All students should study alliteration
- Students' progress should be assessed frequently
- Phonemic awareness is only one part of phonological awareness. Students should move on to other aspects of phonological awareness as soon as they have mastered tested phonemic awareness skills

Phonemic Awareness

The Role of the Teacher is to:

- provide a wide variety of oral activities centered around rhyming, blending, segmenting, manipulating and alliteration
- determine whether children need explicit instruction in phonemic awareness (Some children will enter the lower grades with phonemic awareness that they have acquired previously in school, at home or by observing and listening to language patterns in their environment)

The Role of the Student is to:

- develop the ability to identify and manipulate sounds
- learn to see the relationship between spoken and written language

Value

- Although all the stages of language acquisition involve phonemes, children can pass from one stage to the next without acquiring phonemic awareness. Assessing for and teaching phonemic awareness ensures that each child has the basic tools needed to read and write text. If phonemic awareness is not explicitly taught, some children will not have the background information they need to become successful readers

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☐ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☐ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☐ Language use and Conventions

Speaking & Listening

- ☒ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Phonemic Awareness

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers should teach phonemic awareness skills to small groups of children.
- Teachers need to set up their classroom so that the children have access to all of the materials they might need.
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and sight-words.

Where does Phonemic Awareness Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- Phonemic awareness lessons can constitute the word work section of the literacy block
- *Month by Month Phonics* activities such as Working with Words and Alphabet books help teach phonemic awareness

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess children's phonemic awareness?
2. How will you keep the grouping of children fluid?

Phonics

Definition

Phonics is the study of the alphabetic principle (the predictable relationship between letters and sounds). Phonics is taught in order to facilitate word recognition, reading comprehension and spelling.

Purpose

The study of phonics along with other decoding strategies gives students multiple ways to comprehend text, build vocabulary, expand their store of known letters and words, and reduce the effort of decoding while reading.

Key Elements

- Short, focused lessons that follow a logical sequence
- Phonics lessons grow into more complex word work study that involves breaking words apart, and using knowledge of familiar words to understand unfamiliar ones
- Mastery of phonics concepts allows children to develop automaticity, the ability to decode words without effort as they read. This automaticity allows them to spend more mental energy on comprehending

Phonics

The Role of the Teacher is to:

- teach the alphabetic principle, which has two primary components: alphabetic understanding (awareness that letters and sounds in words flow from left to right) and phonological decoding (use of the knowledge of letters and sounds to reproduce the pronunciation of an unfamiliar word in print, or to spell words
- instruct using a systematic and purposeful sequence of letter-sound concepts.
- guide children to apply phonics knowledge not just during phonics lessons, but when they read and write independently
- prompt children to apply decoding strategies and phonics knowledge during conferences

The Role of the Student is to:

- learn sound/letter relationships
- use this knowledge to decode unfamiliar words in print

Value

- Understanding the relationship between letters and sounds is one of the skills students master as they learn to read
- Internalizing the most frequently occurring sound/letter patterns helps students decode words automatically as they read, which promotes reading fluency

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☐ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Phonics

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers should teach phonics skills to small groups of children.

- Phonics skills should immediately be applied to reading literature and writing.
- Teachers need to set up their classroom so that the children have access to all of the materials they might need.
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and words.

Possible Word Work

- Phonics lessons can constitute the word work section of the literacy block.
- *Month by Month Phonics* activities such as Guess the Covered Word and Making Words help children make the connection between phonics skills and comprehension.

Where does Phonics Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess children's phonics skills?
2. How will you keep the grouping of children fluid?
3. How can you monitor to ensure that students are using phonics skills to decode unfamiliar words?
4. How can you help students who do not "hear" the sounds easily?

Fluency

Definition

Fluency refers to the ability to read quickly and accurately, both silently and aloud. Fluent readers are able to read aloud with expression and provide the proper emphasis.

Purpose

Reading aloud makes students develop their eye-voice span, or ability to keep their eyes several words ahead of their voice. This activity develops the students' ability to divide sentences into meaningful chunks, so that their intonation and expression help convey the meaning of the text to their listeners.

Key Elements

- Fluency develops after children have progressed from using an alphabetic approach to reading words (identifying and blending the sounds) to the orthographic phase of reading (reading words as whole units by sight)
- The ability to read with expression is related to comprehension. This is because in order to read with expression, the reader must understand the relationship among words in a sentence and "chunk" these words into meaningful clauses and phrases

Fluency

The Role of the Teacher is to:

- provide opportunities for students to read silently for extended periods of time
- provide opportunities for students to read aloud and practice and polish the skills involved in doing so
- model reading with expression (this pertains to silent reading and reading aloud)
- provide a print rich environment that provides direct and indirect word learning.
- help children develop as independent word learners

The Role of the Student is to:

- develop the ability to read quickly and accurately, with appropriate phrasing and expression. When reading silently, fluent readers recognize words automatically and concentrate on comprehending. When fluent readers read aloud, they provide appropriate expression and appear to read without a great deal of effort

Value

- Fluency allows readers to "chunk" text; that is to read enough words consecutively in order to make meaning of them. This chunking provides a bridge between word recognition and comprehension
- As children learn to read more smoothly, both silently and aloud, their comprehension increases. Vocabulary development both aids in and is a natural outgrowth of this process

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☐ Language use and Conventions

Speaking & Listening

- ☐ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Fluency

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers must make time for reading silently every day.
- Students should have ample opportunity to read aloud to others.
- Teachers need to set up their classroom so that the children have access to all of the materials they might need.
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and words.

Possible Word Work

- Teachers can take note of language usage that students have difficulty reading fluently. These issues can be addressed during mini-lessons and small group instruction.

Where does Fluency Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess for fluency?
2. How will you keep the grouping of children fluid?
3. How can you make time to hear each child read aloud on a regular basis?
4. How can you help students who have difficulty "chunking" text to make meaning?

Vocabulary

Definition

There are two types of vocabulary—oral and print. A reader who encounters a strange word in print can decode the word to speech. If it is in the reader's oral vocabulary, the reader will be able to understand it. If the word is not in the reader's oral vocabulary, the reader will have to determine the meaning by other means. Consequently, the larger the reader's vocabulary (either oral or print), the easier it is to make sense of the text.

Purpose

Because vocabulary knowledge is critical to reading comprehension and learning, developing children's knowledge of words must be an important part of reading instruction.

Key Elements

- Before entering school, children learn most words informally. In the early grades, they typically learn word meanings in the following ways:
  - They engage in conversation
  - They listen to adults read to them
  - They read on their own
- Between first and third grade, students should learn approximately 5,000 words per year

Vocabulary

The Role of the Teacher is to:

- build a word rich environment that supports direct and indirect word learning
- model good word learning behaviors (such as inferring)
- encourage children to learn groups of specialty words (names of dinosaurs or breeds of dogs, for example)
- encourage children to use new words in their speech and in writing

The Role of the Student is to:

- learn to recognize and use high frequency sight-words
- use knowledge of known words to understand new words
- identify and use new words when reading, speaking, writing and listening

Value

- When a child's vocabulary grows consistently, he/she is able to comprehend more text and speech and become increasingly articulate when writing and speaking
- Research shows that, between second and fifth grade, children who read outside of the school for as little as ten minutes a day experience substantially higher rates of vocabulary growth than children who do little or no reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☐ Understanding the Print-Sound Code

Writing:

- ☒ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☒ Language use and Conventions

Speaking & Listening

- ☒ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☐ Book Discussions and Narratives
- ☐ Performances and Language Resources

Resource: Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Vocabulary

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers must make time for reading silently every day.
- Teachers should display word webs and word maps
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and sight-words.
- Students must have ample time to talk to adults and each other in order to increase their oral vocabularies.
- Books and other literature should be available for take home reading.

Possible Word Work

- create word webs and word charts that demonstrate the relationship between words
- have children brainstorm, group and label words
- Use *Month by Month* activities such as Guess the Covered Word

Where does Vocabulary Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess vocabulary development?
2. How will you keep the grouping of children fluid?
3. How can you support children who enter school with small oral vocabularies?
4. How can you support English Language Learners?

Comprehension

Definition

Comprehension refers to a student's ability to read, understand and remember what he/she has read. Comprehension also includes the student's ability to communicate with others about what he/she read.

Purpose

Comprehension is the goal of all reading. All of the dimensions of reading discussed thus far are valuable because they support comprehension. Over time, students gain the ability to read and comprehend many different types of texts, including non-fiction and functional documents.

Key Elements

- Comprehension is a complicated process that takes place in the reader's mind. Our understanding of what is involved in comprehension has evolved over the past twenty to thirty years
- Much current research has analyzed what good readers and comprehenders do. Researchers have made the assumption that if we know what successful readers do, we can teach all children to do those same things

Comprehension

The Role of the Teacher is to:

- model comprehension strategies such as utilizing prior knowledge, identifying the reader's purpose, opinions and beliefs, speculating about text not yet read, creating visual or sensory images and/or making inferences.
- read the text aloud, stopping periodically, to explain how one or more strategies assist in her/his comprehension
- to teach and model specific strategies

The Role of the Student is to:

- read increasingly complex tests
- practice using the strategies that are the focus of instruction
- engage in discussions with classmates and/or the teacher or to write a response based on the strategies
- become metacognitive (learn to think about their own thinking)

Value

- Good readers can identify their purpose for reading. They know when and what they are understanding. When there is a breakdown in comprehension, good readers are able to identify the problem and correct it by adjusting their reading rate, rereading, or employing a variety of other strategies
- Readers make the three following types of connections to literature as they read: Text-to-self connections: Readers relate the text to their own life and experiences. They may be reminded of people they know, places they've been, their own feelings, and their own life experiences. Text-to-text connections: Readers relate the text they are reading with other texts they have read. The connections may be evoked by characters, setting, plot, or overall story structure. They may also make connections between the text they are reading and other works by the same author.Text-to-world connections: Readers relate the text to knowledge about the world that they have acquired from different sources

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE Primary Literacy Standards

Reading

- ☒ Reading Habits
- ☒ Getting the Meaning
- ☒ Understanding the Print-Sound Code

Writing:

- ☐ Habits and Processes
- ☐ Writing Purposes and Resulting Genres
- ☐ Language use and Conventions

Speaking & Listening

- ☒ Habits of Talk
- ☐ Explanatory Talk and Getting things Done
- ☒ Book Discussions and Narratives
- ☐ Performances and Language Resources

Comprehension

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers must make time for reading silently every day.
- Teachers should display word webs and word maps.
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and words.

- Students must have ample time to talk to adults and each other about what they are reading
- Classrooms should have a variety of genre for students to read and talk about.

Possible Word Work

- Teachers can collect specific comprehension strategies and post them as a "tool box" in the classroom.
- Make sure that students understand specialized vocabulary when reading nonfiction.

Where does Comprehension Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. What comprehension strategies do you want to focus in on first? What texts can be used to model these specific strategies?
2. How can you help your students see the connection between a specific strategy and genre?
3. How will you know what strategies you students have mastered and what they need to learn?
4. How can you make sure that there is significant rich talk about reading including critical analysis of what is being read?

Reading Workshop

3-6

- Read Aloud
- Shared Reading
- Guided Reading
- Independent Reading

Read Aloud

Definition

Every day, the teacher reads aloud materials that are at the students' listening level, but usually above their independent reading level.

Purpose

To improve students' listening skills, reading comprehension, and attitudes toward reading, and to build vocabulary.

Key Elements

- Teachers need to have a specific purpose and reason for choosing each read-aloud text
- Teachers should prepare to read the text so that their voice, intonation and oration is clear, dramatic and engaging
- The classroom schedule should provide adequate time to read (and sometimes reread) the book and reflect/write/talk about what students are listening to

Read Aloud

The Role of the Teacher is to:

- read texts aloud to children
- establish a literacy-rich environment
- share books with students and model appropriate reading behavior
- read a variety of books and other materials (including magazines and newspapers)
- include books and other materials that students can read on their own
- lead discussions about the reading, encouraging children to think and talk

The Role of the Student is to:

- enjoy listening to and discussing fiction and non-fiction literature read aloud
- retell narrative stories and use descriptive language to explain and explore ideas in the literature
- think about what is being read and express those thoughts
- retell facts when nonfiction is read

Value

- Involves children in reading for enjoyment
- Demonstrates reading for a purpose
- Provides an adult demonstration of phrased, fluent reading
- Develops a sense of story
- Develops knowledge of written language syntax
- Develops knowledge of how texts are structured
- Increases vocabulary; Expands linguistic repertoire
- Supports inter-textual ties
- Creates a community of readers through enjoyment and shared knowledge
- Makes complex ideas available to children
- Promotes oral language development; Establishes known texts to use as a basis for writing and other activities through rereading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☐ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Cunningham, P. M., & Allington, R. L. (1999). Classrooms that work: They Can All Read and Write (2nd ed.). Reading, MA: Addison-Wesley Longman. Illinois Reads, Principal's Flipchart for Reading

Read Aloud

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to select from for appropriate read alouds.
- Teachers need to have a solid understanding of the book and should be fluent in the text, rhythm and subject matter before reading to the class.
- Teachers should arrange furniture so that the students can sit comfortably and see the book that the he/she is reading easily.
- Classrooms should be print-rich, and have many materials that engage students in story, language and sight-words.

Possible Word Work

- The teacher selects a text that uses new words related to social studies or science curriculum.

Where does Read Aloud Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you select appropriate books for read alouds? Are you helping students to expand their "comfort zone" in the book selection? Will you connect this book to a unit study? Thematic unit?
2. How can you connect your chosen text to your student's lives? Should you?
3. How can you help students appreciate literature and written work that expands their view of themselves and the world around them?

Shared Reading

Definition

When a text that is too difficult for the student(s) to read without help, the teacher reads aloud at rate that allows the students to join in, although usually slightly behind the teacher.

Purpose

The teacher will model the three cueing systems of reading: phonics, grammar and meaning by making his/her thinking transparent as he/she asks: does this make sense (meaning)? Does this sound right (phonics)? Does this look right (grammar)?

Key Elements

- Shared reading allows students to work with a challenging text with very little risk
- The teacher and the students read together. This is not round-robin reading or an independent read-aloud. The teacher models and students join in
- The teacher selects a specific text that focuses on or highlights a specific reading strategy
- All students can see and/or have a copy of the text being used

Shared Reading

The Role of the Teacher is to:

- demonstrate and develop specific reading behaviors and strategies
- encourage students to talk about reading experiences
- read interesting and concept-rich materials with the students
- help students build vocabulary
- provide many opportunities for students to explore and identify sound-letter relationships in meaningful contexts
- Add words from the text to the word wall

The Role of the Student is to:

- read along with the teacher
- make predictions about the reading
- match spoken words with written ones

Value

- Explicitly demonstrates early strategies, such as word-by-word matching
- Builds sense of story and ability to predict
- Demonstrates the processes of reading extended text
- Like reading aloud, involves students in an enjoyable and purposeful way
- Provides models of different language structures in a variety of fiction and nonfiction genres
- Provides social support from the group
- Creates body of known text that students can use for independent reading and as resources for writing and project work
- Provides opportunity to participate and behave like a reader

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☐ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Cunningham, P. M., & Allington, R. L. (1999). Classrooms that work: They Can All Read and Write (2nd ed.). Reading, MA: Addison-Wesley Longman. Illinois Reads, Principal's Flipchart for Reading

Shared Reading

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- This can happen in a meeting area where all of the students can see the text clearly.
- Make sure the print is large enough for students to read from a distance.
- Make sure there is a wide selection of texts to draw from. Select the text for specific teaching goals.
- Teacher can use the overhead projector so all the students can see the print, too.

Where does Shared Reading Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher should focus on a particular skill and/or process (e.g., multi-syllabic words) to help students gain greater oral fluency.
- The teacher selects a specific text to read that highlights a specific skill (such as the study of root words)

Questions for Teacher Reflection and Ongoing Assessment

1. What specific skill and/or strategy do you want to teach? Is there a big book, poster or chart that lends itself to this specific focus? (Make sure the material you select has a clear connection to the skill/strategy you are teaching.)
2. How will you set up opportunities for students to practice this specific strategy independently? How will you continue to focus on this strategy for a few days? Re-read text? Apply strategies to new text selections? How will you know your class is ready to move on? Are you tracking your most struggling readers as you do this shared reading?

Guided Reading

Definition

The teacher works with a small group of students (no more than 6) who are reading at about the same level and who have similar needs. The students have individual copies of the text (preferably short selections) and independently read orally or silently as the teacher observes, coaches, prompts and evaluates their performance. The teacher encourages students to think critically about the text.

Purpose

To support and encourage the development of strategies for independent reading.

Key Elements

- Small, flexible groups based on common needs
- Groups are short-term and fluid
- The teacher selects a specific text that highlights the particular area of need
- The teachers role is to guide the interaction of readers by shared problem solving and discussion

Guided Reading

The Role of the Teacher is to:

- choose appropriate texts and focus the lessons to meet the instructional needs of the group
- give students opportunities to read at their instructional level
- support the development of students' vocabularies by selecting materials that expand their knowledge of words and language development
- model strategies and provide practice for identifying unknown words
- demonstrate and model strategies to use to comprehend what is being read and when comprehension breaks down

The Role of the Student is to:

- read and retell familiar stories and nonfiction
- read orally with reasonable fluency
- identify an increasing number of words by sight
- use sound-letter associations, word parts, and context to identify new words
- use strategies (for example, rereading, predicting, questioning, contextualizing) when comprehension breaks down

Value

- Provides the opportunity to read many texts and a wide variety of texts
- Provides opportunity to problem solve while reading for meaning
- Provides the opportunity to use strategies on extended text
- Challenges the reader and create contexts for successful processing on novel texts
- Provides the opportunity to attend to words in text

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☒ E4 - Conventions, Grammar & Usage for the English Language
- ☐ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Fountas, I. C., & Pinnell, G. S. (1996). Guided Reading: Good First Teaching for All Children. Portsmouth NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Guided Reading

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- The class must be divided into groups. There should be a range of activities available for students, and/or space for students to work independently .
- Independent/ small group activities must be part of the class culture so that the the teacher is free to work with a guided reading group.
- *New York City Passport Reading Intervention* instruction may take place during guided reading.

Possible Word Work

- In third grade, teachers can use comprehension activities from *Month by Month Phonics* during this time, such as Guess the Covered Word, Making Words and/or Word Wall activities

Where does Guided Reading Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How do you assess the children during independent reading so that you know how to form groups according to student need?
2. How do you select appropriate materials that focus on the particular needs of the selected students?
3. How do you assess and collect information about each child in the Guided Reading group? Should this child be part of a different Guided Reading group?
4. How do your support each child and help them to bridge from the Guided Practice to independent/pair?
5. If the child is in a *Passport* group (grade 3), should he/she continue? Has he/she mastered this particular skill?

Independent Reading

Definition

Students self-select books at their reading level (books they can read with 95-100% accuracy). Students take responsibility for working through the challenges of the text independently. The teacher's role is to observe, acknowledge, and teach the student during conferences.

Purpose

To provide opportunities for students to apply reading strategies, develop fluency, and build their confidence as readers; and to work on their own to improve their reading achievement.

Key Elements

- Students are given time to read their books, and reflect about what they are reading either in writing or verbally
- Students have the freedom to select what they read (with teacher assistance where necessary) and where they read
- There are clearly designated times for students to read independently on a daily basis

Independent Reading

The Role of the Teacher is to:

- match text to students' levels of fluency, accuracy, and comprehension
- support students in choosing texts to read
- create a community of literacy learners
- read and discuss a range of different genres
- give students opportunities for independent reading practice
- create a climate that encourages students to engage in analytic evaluation and reflective thinking
- monitor students' choices of materials for independent reading
- confer with children to evaluate their reading and provide guidance

The Role of the Student is to:

- use reading for various purposes, including to research topics of interest
- read fluently and enjoy reading
- use word-identification strategies automatically and appropriately when unknown words are encountered
- use reading strategies efficiently (rereading, questioning, clarifying, predicting, summarizing, and contextualizing) to support comprehension
- recognize and discuss elements of different genres
- make critical connections among texts

Value

- Provides opportunity to apply reading strategies independently
- Provides time to sustain reading behaviors
- Challenges the reader to work on his/her own and to use strategies on a variety of texts
- Challenges the reader to solve words independently while reading texts well within his/her control
- Promotes fluency through re-reading
- Sustained, successful reading builds each reader's confidence
- Provides the opportunity for students to support each other while reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☒ E6 - Public Document
- ☒ E7 - Functional Documents

Resource: Fountas, I. C., & Pinnell, G. S. (1999). Matching books to readers: Using leveled books in guided reading, K-3. Portsmouth, NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Independent Reading

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Each classroom must have a rich collection of books, including a range of genre and levels, fiction and non-fiction.
- Books need to be presented in such a way as to invite and support curiosity and student interest. Book bins and clearly labeled bookshelves support student independence.
- The teacher needs to teach students how to select appropriate books. The teacher will need to have several mini-lessons about selecting appropriate books.

Possible Word Work

- Students apply strategies that they have seen modeled and used in other writing workshop and reading workshop components during their independent reading time.

Where does Independent Reading Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How do you assess and collect information about each child? Do Running Records? Note-taking?
2. How do you help students select appropriate books? Are you helping students to expand their "comfort zone"?
3. How do you ensure there are enough books in your classroom? Are many of the books leveled? Is your classroom library inviting and sorted by genre/topic/curriculum themes?
4. How do you make sure you conference with each student on a regular basis?

Reading: To, With and By Students

	Reading By Students: Independent Reading	Reading With Students: Guided Reading	Reading With Students: Shared Reading	Reading To Students: Read Aloud
Instructional Strategy	Students read on their own or with partners. It is important that the texts used are ones they can comprehend largely on their own, and that students have opportunities to respond to their reading.	Teachers: identify a small group with similar strengths and needs; select a text that all group members can comprehend successfully and that offers opportunities to practice skills and strategies appropriate for the group; and introduce the text and, in a brief lesson, identify a specific reading strategy to practice. Every student reads the whole text, mostly independently. (This is not choral or round robin reading.)	Teachers provide full support by reading to students. Students may respond in conversation before and/or after the reading, or at a few strategically chosen points in the story.	Teachers select and read a text to the class, modeling fluent reading behaviors and the use of comprehension strategies. Periodically, teachers may encourage students to discuss the text. When reread, these texts become familiar, touchstone texts and can be referred to in future mini-lessons.
Level of Support	Teachers provide explicit, customized instruction, guidance and feedback during brief conferences with individuals or partners as they read, but reading is done independently by students. Teachers assess students' progress, and offer individualized strategies for students to practice while reading. Mini-lessons before and share sessions after writing inform independent work.	Students read the text independently with teacher support. Though teachers assess and coach as necessary, readers are largely independent as they solve problems and practice strategies with the unfamiliar text. The text tends to be long enough (e.g., a short leveled text, picture book, a chapter) for teachers to have enough time to read with each student, but short enough for students to finish in one sitting.	After reading it initially themselves, teachers provide a high level of support by rereading with the students. Freed from having to negotiate a text independently, students can concentrate on the specific strategies being modeled and taught. Frequent re-readings provide opportunities to practice fluency and phrasing.	Teachers provide full support by reading to students. Students may respond in conversation before and/or after the reading, or at a few strategically chosen points in the story.
Materials	A classroom collection containing a variety of texts in various genres is required. This collection must contain enough books on a range of levels that are appropriate for the students in the class. Students should keep a small collection in a personal bin, plastic bag, or basket.	One copy of the same short text for every student. Once a student can read the text with fluency and comprehension, it can be added to his/her individual book bin to be reread during independent reading.	Easily visible text, such as a big book, text copied on chart paper, an overhead transparency, or individual copies for every student. Songs and poems are often read and reread to support students' developing phonological awareness and fluency.	One text, held by the teacher, that allows the teacher to model fluency and expose students to the language, craft and structure of writing that is more challenging than they could read on their own.
When to Use	When the text offers more supports than challenges to readers at a particular level When the goal is for students to practice reading strategies they can implement actively and independently	When the text presents a manageable degree of challenge with teacher guidance and support When a small group of students share an instructional need	When the text presents a manageable degree of challenge with teacher guidance and support. When the goal is to develop common, critical strategies for making meaning of text. When the goal is to enhance young children's knowledge of letters, sounds, and words	When the challenges in the text considerably outweigh the supports. When the primary goal is to model fluency, have students absorb literary language and structure, and/or to have students think about and discuss rich texts

Writing Workshop

3-6

- Modeled Writing
- Shared Writing
- Guided Writing
- Independent Writing

Modeled Writing

Definition

The teacher demonstrates the act of writing by thinking aloud while composing text in front of students.

Purpose

To allow students to hear the thinking that accompanies the process of writing, such as topic choice, how to start the piece, looking for a better word, revising, and editing.

Key Elements

- The teacher composes text and includes the students into his/her thinking by doing so aloud
- Modeled Writing is an example of teaching "to" students on the "to, with, by" continuum

Modeled Writing

The Role of the Teacher is to:

- introduce the structures of various fiction and nonfiction genres
- introduce thelesson/topic by modeling how to begin writing
- plan text and help students generate ideas for writing
- record students' ideas
- reinforce conventions such as capitalization, punctuation, and grammar

The Role of the Student is to:

- provide ideas for the writing and suggest features to suit the particular genre
- read and make critical comments about the composition with the teacher

Value

- Demonstrates how writing works
- Provides opportunities to draw attention to words, descriptive language, conventions, grammar, metaphor, etc
- Creates written language resources for the classroom
- Provides exemplars that can be posted in the classroom

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☒ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☒ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Fountas and Pinnel (1996), Guided Reading. NH: Heineman; Graves, D. H. (1983). Writing: Teachers and Children at Work. Portsmouth, NH: Heinemann.; Graves, D. H. (1994). A Fresh Look at Writing. Portsmouth, NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Modeled Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- The classroom furniture and meeting area must be set up so that each child can see the text being composed by the teacher and hear all of the related conversation
- Text produced during Modeled Writing should be displayed in the classroom and used for reading.

Where does Modeled Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher models strategies for spelling words needed in the text
- The teacher discusses his/her word choices, giving the students insight into carefully choosing the best word for a sentence or composition

Questions for Teacher Reflection and Ongoing Assessment

1. How will you expand each student's "comfort zone" in their writing?
2. Have you designed this writing activity to meet a specific need that your students have?
3. How will your students connect this lesson to their independent writing?
4. How can relate modeled writing to various topics studied in other curriculum areas?

Shared Writing

Definition

An activity, either whole-class or small-group, in which the teacher and students share the composing process. The teacher acts as the recorder. By recording what he/she and the class want to say, the teacher reinforces concepts of print.

Purpose

To help students learn about the writing process through structured conversations during the sharing session. The focus is on the content of the message. The content can be a daily message, response to literature, lists, and so forth.

Key Elements

- The teacher and students work together to compose messages, stories, prose, nonfiction, etc. The teacher supports the process as the scribe
- Shared Writing is an example of working "with" students on the "to, with, by" continuum

Shared Writing

The Role of the Teacher is to:

- demonstrate how different genres are structured
- demonstrate features of different genres of writing
- introduce the lesson/topic by modeling how to begin writing
- plan text and to help students generate ideas for writing
- record students' ideas
- reinforce print conventions such as capitalization, punctuation

The Role of the Student is to:

- provide ideas for the writing
- read and reread the composition with the teacher

Value

- Demonstrates how writing works
- Provides opportunities to draw attention to letters, words, sounds, descriptive language, conventions, grammar, metaphor, etc
- Enables students' ideas to be recorded
- Creates written language resources for the classroom
- Provides exemplars that can be posted in the classroom

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☒ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☒ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Fountas and Pinnel (1996), Guided Reading. NH: Heineman; Graves, D. H. (1983). Writing: Teachers and Children at Work. Portsmouth, NH: Heinemann.; Graves, D. H. (1994). A Fresh Look at Writing. Portsmouth, NH: Heinemann. Illinois Reads, Principal's Flipchart for Reading

Shared Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture and meeting area must be set up so that each child can see the text being composed and hear all of the related conversation
- Classrooms should be print-rich, and include the shared writing pieces.

Where does Shared Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- The teacher asks students to demonstrate strategies for spelling words needed in the text
- The teacher elicits discussion from students about word choice, and encourages students to use diversified vocabulary.

Questions for Teacher Reflection and Ongoing Assessment

1. How will you expand your students' "comfort zone" in writing?
2. Will you connect this writing to a specific strategy need for your class?
3. How will your students follow-up with this during independent writing?
4 How can you connect this writing your students' lives as writers?

Guided Writing

Definition

The teacher works with the whole class or a small group of students (up to 6) who have similar needs and coaches them as each one writes a composition.

Purpose

To provide focused writing instruction to a small group of students in order to lead them to independent writing.

Key Elements

- Students engage in a variety of texts
- Teacher guides the process and provides close-up, customized instruction, coaching and encouragement
- Guided Writing is an example of working "with" students on the "to, with, by" continuum

Guided Writing

The Role of the Teacher is to:

- observe and assess students' writing
- meet with individuals or small groups who have similar needs
- prompt, coach, and guide
- respond as a reader
- ask open-ended questions
- extend students' thinking in the process of composing
- foster writing independence
- accept and expect approximations of spellings of unusual or unknown words

The Role of the Student is to:

- make choices and decisions
- write for a variety of purposes and audiences
- write in a variety of genres
- respond to peers and to receive peer responses to writing

Value

- Helps each writer develop a voice and consider his/her audience
- Provides opportunities for students to be writers
- Provides opportunities to use writing for different purposes across the curricula
- Builds ability to write words and use conventions of grammar and spelling
- Fosters creativity and the ability to craft one's writing

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☐ E1 - Reading
- ☒ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☒ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Cunningham, P. M., & Allington, R. L. (1999). *Classrooms that work: They can all read and write (2d ed.)*. Reading, MA: Addison Wesley Longman. Dorn, L. J., French, C., & Jones, T. (1998). Apprenticeship in Literacy: Transitions. York, Maine: Stenhouse Pub. Illinois Reads, Principal's Flipchart for Reading

Guided Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture must be set up so that the teacher has an area to sit and work with a guided writing group while they compose.
- Classrooms should be print-rich, and include these writing pieces.
- Classroom resources must be easily accessible.

Possible Word Work

- The teacher has students demonstrate strategies for spelling words needed in the text and reinforces the use of classroom resources such as reference books, the Internet, etc.
- The students study root words, affixes, and relationships among groups of words. (i.e. words borrowed from a foreign languages)

Where does Guided Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. What will you focus on during this guided writing activity? How will you determine with students need this guided practice?
2. How will you assess the effectiveness of this guided lesson?
3. How will you use this guided activity to help students gain new skills during their independent writing?

Independent Writing

Definition

Students must have time each day to write, revise and publish stories and other text of their choosing. During this time, students become authors with purpose, and consider who their audience might be. They have the opportunity to write using many different styles and in several genres.

Purpose

To encourage students to experiment with and explore the uses of written language.

Key Elements

- Independent writing provides students with the opportunity to practice their writing skills
- Independent writing gives students the opportunity to write about their interests and to write for many purposes, using different genres as appropriate for the grade level

Independent Writing

The Role of the Teacher is to:

- create opportunities for students to engage in authentic, purposeful writing
- respond to the content of the students' writing
- assist students with the revision, editing and publishing process

The Role of the Student is to:

- write for her/his own purpose to document what he/she has learned, express feelings, etc.
- select the topic and content for writing
- use different writing genres
- revise and edit writing
- accept feedback from peers and the teacher

Value

- Opportunity for independent production for written text
- Increases writer's ability to use different forms
- Chance to use writing for different purposes and audiences across the curriculum

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☒ E2 - Writing
- ☐ E3 - Speaking, Listening & Viewing
- ☒ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☒ E6 - Public Document
- ☒ E7 - Functional Documents

Resource: Calkins, L. M. (1986). The Art of Teaching Writing. Portsmouth, NH: Heinemann.; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They Can All Read and Write (2d ed.). Reading, MA: Addison-Wesley Longman.; Fletcher, R., & Portalupi, J. (1998). Craft Lessons: Teaching Writing K-8. York, ME: Stenhouse Publishers. Illinois Reads, Principal's Flipchart for Reading

Independent Writing

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers need a wide range of books to use as exemplars for writing.
- Teachers must have a solid understanding of which skills their students need.
- The classroom furniture must be set up so that the teacher has an area to conference with students.
- Classrooms should be print-rich, and include these writing pieces.
- Classroom resources must be easily accessible.

Possible Word Work

- Teachers can take note of common vocabulary and usage issues and address this information in mini-lessons and small group instruction.

Where does Independent Writing Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you structure independent writing time so that it complements and supports what the students are reading and studying?
2. How can you connect independent writing to each student's personal life?
3. How can you help your students see the connection between independent writing and fluent reading?

Writing: To, With and By Students

	Writing With Students: Interactive Writing	Writing With Students: Shared Writing	Writing To Students: Modeled Writing	Writing With Students: Guided Writing	Writing By Students: Independent Writing
Instructional Strategy	Teachers write an enlarged text that all the whole class or a small group can see clearly. Teachers generate the ideas and most of the words for the text while young children attend to spelling or punctuation. The teacher writes most of the text, but students occasionally come up to write words parts of words, or to punctuate the text. Children work with the teacher to make sure the text is conventionally written.	Teachers write an enlarged text that all the students can see clearly. Young children collaborate with teacher to develop ideas and words, which teacher alone writes. This strategy gets students to create elaborate texts. Children may be prompted to focus on such issues as spelling and punctuation.	Teachers create text during mini-lessons to demonstrate strategic writing to students. Teachers write while students watch them create and discuss writing strategies most students do not yet apply independently. While they write, teachers describe the thinking behind their choices to model how authors purposefully craft text.	Teachers identify a small group with similar needs. Teachers introduce a strategy that could improve the writing of all group members. With the teacher assessing their progress, students begin applying the strategy to their own writing. Students continue to practice the strategy after the guided writing lesson ends.	Students write on their own. All of the students in a class usually write in the same genre at the same time, but each may write about a different topic.
Level of Support	Teachers provide support by writing with young children. Children do not think as much about composing text as forming letters, spelling new words, and punctuation.	Teachers provide support by writing with young children. Children do not think as much about mechanical considerations (e.g., spacing, forming letters, spelling every word) while teacher writes, allowing them to pay more attention to the craft of writing (e.g., adding detail, telling events in chronological order) or to one mechanical issue at a time (e.g., end punctuation).	Teachers provide full support by demonstrating to students. Students may respond or comment during or after the modeled writing.	Students write independently with teacher support. Though teachers assess and coach as necessary, students are largely independent as they solve problems and practice strategies with their writing.	Teachers provide explicit, customized instruction, guidance and feedback during brief conferences with individuals or partners as they write, but writing is done independently by students. Teachers assess students' progress, and offer individualized strategies for students to practice while writing. Mini-lessons before and share sessions after writing inform independent work.
Materials	Easily visible text, such as chart paper or overhead transparency, around which children can gather.	Easily visible text, such as chart paper or overhead transparency, around which children can gather.	Easily visible text, such as chart paper or overhead transparency, around which students can gather.	Access to the same model text (e.g., book, photocopy, chart paper), and the individual texts each student is writing independently.	Writers notebooks and/or folders, Touchstone texts containing a variety of genres and a range of levels. A small student collection stored in a personal bin, plastic bag, or basket.
When to Use	When the goal is to develop new spelling strategies or build alphabetic and phonemic awareness When the goal is to build new knowledge of punctuation skills	When the goal is to develop common strategies for developing the content or style of text When the goal is to focus on a particular aspect of spelling or punctuation	When teaching students to apply a particularly unfamiliar writing strategy When the primary goal is to model how to make writing choices while applying writing techniques	When a writing strategy presents a manageable degree of challenge with teacher guidance and support. When a small group of students share an instructional need	When the goal is for students to practice writing strategies they can implement actively and independently

Word Work
3-6

- Phonics
- Fluency
- Vocabulary
- Comprehension

Phonics

Definition

Phonics is the study of the alphabetic principle (the predictable relationship between letters and sounds). Phonics is taught in order to facilitate word recognition, reading comprehension and spelling.

Purpose

The study of phonics along with other decoding strategies gives students multiple ways to comprehend text, build vocabulary, expand their store of sight letters and words, and reduce the effort of decoding while reading.

Key Elements

- Short, focused lessons that follow a logical sequence
- Phonics lessons grow into more complex word work study that involves breaking words apart, and using knowledge of familiar words to understand unfamiliar ones
- Mastery of phonics concepts allows students to develop automaticity, the ability to decode words without effort as they read. This automaticity allows them to spend more mental energy on comprehending

Phonics

The Role of the Teacher is to:

- teach the alphabetic principle, which has two primary components: alphabetic understanding (awareness that letters and sounds in words flow from left to right) and phonological decoding (use of the knowledge of letters and sounds to reproduce the pronunciation of an unfamiliar word in print, or to spell words
- instruct using a systematic and purposeful sequence of letter-sound concepts.
- guide students to apply phonics knowledge not just during phonics lessons, but when they read and write independently
- prompt students to apply decoding strategies and phonics knowledge during conferences

The Role of the Student is to:

- learn sound/letter relationships
- use this knowledge to decode unfamiliar words in print

Value

- Understanding the relationship between letters and sounds is the beginning of mastering the complex activity known as reading
- Internalizing the most frequently occurring sound/letter patterns helps students decode words automatically as they read, which promotes reading fluency

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☐ read, write, listen and speak for literacy response and expression
- ☐ read, write, listen and speak for critical analysis and evaluation
- ☐ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☐ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☐ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Phonics

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers should teach phonics skills to small groups of students.
- Phonics skills should immediately be applied to reading literature.
- Teachers need to set up their classroom so that the students have access to all of the materials they might need.
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and sight-words.

Where does Phonics Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Possible Word Work

- Students use the words they know to decode in a brain-friendly way: using the words they know to decode and spell other words (pain/Spain)
- Short and long vowel spelling patterns are used to teach consonant letter patterns such as final spelling ll and ss and st and tch

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess students' phonics skills? (3rd grade only)
2. How will you keep the grouping of students fluid?
3. How can you monitor to ensure that students are using phonological awareness skills to decode unfamiliar words?
4. How can you help students who do not "hear" the sounds easily?

Fluency

Definition

Fluency refers to the ability to read quickly and accurately, both silently and aloud. Fluent readers are able to read aloud with expression and provide the proper emphasis.

Purpose

Reading aloud makes students develop their eye-voice span, or ability to keep their eyes several words ahead of their voice. This activity develops the students' ability to divide sentences into meaningful chunks, so that their intonation and expression help convey the meaning of the text to their listeners.

Key Elements

- Fluency develops after students have progressed from using an alphabetic approach to reading words (identifying and blending the sounds) to the orthographic phase of reading (reading words as whole units by sight)
- The ability to read with expression is related to comprehension. This is because in order to read with expression, the reader must understand the relationship among words in a sentence and "chunk" these words into meaningful clauses and phrases

Fluency

The Role of the Teacher is to:

- provide opportunities for students to read silently for extended periods of time
- provide opportunities for students to read aloud and practice and polish the skills involved in doing so
- model reading with expression (this pertains to silent reading and reading aloud)
- provide a print rich environment that provides direct and indirect word learning.
- help students develop as independent word learners

The Role of the Student is to:

- develop the ability to read quickly and accurately, with appropriate phrasing and expression. When reading silently, fluent readers recognize words automatically and concentrate on comprehending. When fluent readers read aloud, they provide appropriate expression and appear to read without a great deal of effort.

Value

- Fluency allows readers to "chunk" text; that is to read enough words consecutively in order to make meaning of them. This chunking provides a bridge between word recognition and comprehension
- As students learn to read more smoothly, both silently and aloud, their comprehension increases. Vocabulary development both aids in and is a natural outgrowth of this process

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☐ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☒ E6 - Public Document
- ☒ E7 - Functional Documents

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Fluency

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers must make time for reading silently every day.
- Students should have ample opportunity to read aloud to others.
- Teachers need to set up their classroom so that the students have access to all of the materials they might need.
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and sight-words.

Possible Word Work

- Teachers can take note of language usage that students have difficulty reading fluently. These issues can be addressed during mini-lessons and small group instruction.

Where does Fluency Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess for fluency? (3rd grade only)
2. How will you schedule RAMP-Up for students who need additional support? (grades 6 and 9)
3. How can you make time to hear each child read aloud on a regular basis?
4. How can you help students who have difficulty "chunking" text to make meaning?

Vocabulary

Definition

There are two types of vocabulary—oral and print. A reader who encounters a strange word in print can decode the word to speech. If it is in the reader's oral vocabulary, the reader will be able to understand it. If the word is not in the reader's oral vocabulary, the reader will have to determine the meaning by other means. Consequently, the larger the reader's vocabulary (either oral or print), the easier it is to make sense of the text.

Purpose

Because vocabulary knowledge is critical to reading comprehension and learning, developing students' knowledge of words must be an important part of reading instruction.

Key Elements

- Before entering school, children learn most words informally. In the early grades, they typically learn word meanings in the following ways:
  - They engage in conversation
  - They listen to adults read to them
  - They read on their own
- Between first and third grade, students should learn approximately 5,000 words per year

Vocabulary

The Role of the Teacher is to:

- build a word rich environment that supports direct and indirect word learning
- model good word learning behaviors (such as inferring)
- encourage students to learn groups of specialty words related to projects and other topics of study
- encourage students to use new words in their speech and in writing

The Role of the Student is to:

- learn to recognize and use high frequency words
- use knowledge of known words to understand new words
- identify and use new words when reading, speaking, writing and listening

Value

- When a child's vocabulary grows consistently, he/she is able to comprehend more text and speech and become increasingly articulate when writing and speaking
- Research shows that, between second and fifth grade, students who read outside of the school for as little as ten minutes a day experience substantially higher rates of vocabulary growth than students who do little or no reading

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☒ E2 - Writing
- ☒ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☐ E6 - Public Document
- ☐ E7 - Functional Documents

Resource: Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

Vocabulary

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers must make time for reading silently every day.
- Teachers should display word webs and word maps
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and sight-words.

- Students must have ample time to talk to teachers and each other in order to increase their oral vocabularies
- Books and other literature should be available for take home reading.

Possible Word Work

- create word webs and word charts that demonstrate the relationship among words
- teach prefixes and suffixes, compound words and common spelling patterns
- create a list of high frequency words

Where does Vocabulary Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. How will you use ECLAS and *Passport*'s VIP assessment to assess for fluency? (3rd grade only)
2. How will you schedule RAMP-Up for students who need additional support? (grades 6 and 9)
3. How can you support students who enter school with small oral vocabularies?
4. How can you support English Language Learners?

Comprehension

Definition

Comprehension refers to a student's ability to read, understand and remember what he/she has read. Comprehension also includes the student's ability to communicate with others about what he/she read.

Purpose

Comprehension is the goal of all reading. All of the dimensions of reading discussed thus far are valuable because they support comprehension. Over time, students gain the ability to read and comprehend many different types of texts, including non-fiction and functional documents.

Key Elements

- Comprehension is a complicated process that takes place in the reader's mind. Our understanding of what is involved in comprehension has evolved over the past twenty to thirty years
- Much current research has analyzed what good readers and comprehenders do. Researchers have made the assumption that if we know what successful readers do, we can teach all students to do those same things

Comprehension

The Role of the Teacher is to:

- model comprehension strategies such as utilizing prior knowledge, identifying the reader's purpose, opinions and beliefs, speculating about text not yet read, creating visual or sensory images and/or making inferences.
- read the text aloud, stopping periodically, to explain how one or more strategies assist in her/his comprehension
- to teach and model specific strategies

The Role of the Student is to:

- read increasingly complex tests
- practice using the strategies that are the focus of instruction
- engage in discussions with classmates and/or the teacher or to write a response based on the strategies
- become metacognitive (learn to think about their own thinking)

Value

- Good readers can identify their purpose for reading. They know when and what they are understanding. When there is a breakdown in comprehension, good readers are able to identify the problem and correct it by adjusting their reading rate, rereading, or employing a variety of other strategies
- Readers make the three following types of connections to literature as they read: Text-to-self connections: Readers relate the text to their own life and experiences. They may be reminded of people they know, places they've been, their own feelings, and their own life experiences. Text-to-text connections: Readers relate the text they are reading with other texts they have read. The connections may be evoked by characters, setting, plot, or overall story structure. They may also make connections between the text they are reading and other works by the same author.Text-to-world connections: Readers relate the text to knowledge about the world that they have acquired from different sources

Alignment to SED/DOE Literacy Standards

NY SED Learning Standards in ELA

Students will:

- ☒ read, write, listen and speak for information and understanding
- ☒ read, write, listen and speak for literacy response and expression
- ☒ read, write, listen and speak for critical analysis and evaluation
- ☒ read, write and speak for social interaction

NYC DOE ELA Literacy Standards

- ☒ E1 - Reading
- ☐ E2 - Writing
- ☐ E3 - Speaking, Listening & Viewing
- ☐ E4 - Conventions, Grammar & Usage for the English Language
- ☒ E5 - Literature
- ☒ E6 - Public Document
- ☒ E7 - Functional Documents

Resource: Pinnel & Fountas (1998) Word Matters. NH: Heinemann; Beers,K. (2003) NH: Heinemann; Cunningham, P. M., & Allington, R. L. (1999). Classrooms that Work: They can all read and write (2d ed.). Reading, MA: Addison-Wesley Longman. ; Cunningham, Patricia et.al. (2002). Month-by-Month Phonics Series. North Carolina: Carson Dellosa Pub; NRP Publications and Materials. National Reading Panel. Retrieved May 16, 2003, from http://www.nationalreadingpanel.org/Publications/citation_examples.htm. Illinois Reads, Principal's Flipchart for Reading

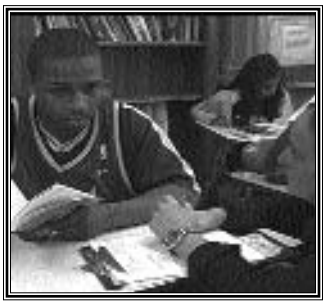
Comprehension

Principles of Learning

- Organizing for Effort
- Clear Expectations
- Fair and Credible Evaluation
- Recognition of Accomplishment
- Academic Rigor
- Accountable Talk
- Socializing Intelligence
- Self-Management of Learning
- Learning as Apprenticeship

Classroom Environments

- Teachers must make time for reading silently every day.
- Teachers should display word webs and word maps
- Classrooms should be print-rich, multi-sensory and engage the students in story, language and words.



- Students must have ample time to talk to teachers and each other about what they are reading
- Classrooms should have a variety of genre for students to read and talk about.

Possible Word Work

- Teachers can collect specific comprehension strategies and post them as a "tool box" in the classroom.
- Make sure that students understand specialized vocabulary when reading nonfiction.

Where does Comprehension Fit in the Literacy Block?

Reading

Whole Class Activities **10-15 minutes**
- Mini lesson
- Read Aloud
- Shared Reading

Individual/Small Group Activities **20-30 minutes**
- Guided Reading
- Independent Reading & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Writing

Whole Class Activities **10-20 minutes**
- Modeled Writing
- Shared Writing
- Interactive Writing

Individual/Small Group Activities **30 minutes**
- Guided Writing
- Independent Writing & Student Conferences

Whole Class Activity **5-10 minutes**
- Share

Word Work

Whole Class Activity **30 minutes**
- Phonemic Awareness
- Phonics
- Fluency
- Vocabulary
- Comprehension

Questions for Teacher Reflection and Ongoing Assessment

1. What comprehension strategies do you want to focus in on first? What texts can be used to model these specific strategies?
2. How can you help your students see the connection between a specific strategy and genre?
3. How will you know what strategies you students have mastered and what they need to learn?
4. How can you make sure that there is significant rich talk about reading including critical analysis of what is being read?

Section 2:
Instructional Materials and Tools that Support Balanced Literacy Instruction

Most teachers in New York City will be using new literacy programs and materials during in the 2003-2004 school year. Following is a brief description of these materials and their place in the Department's Comprehensive Approach to Balanced Literacy.

Classroom Libraries

The Department of Education has ensured equity in every grade 4-9 classroom by supplying each with classroom libraries. This initiative extends and supports the grades K-3 implementation of Mayor's Libraries from 1999. These classroom libraries are the centerpiece of the Comprehensive Approach, since they allow teachers to organize instruction around authentic literature. Many of these books are leveled and some come in sets (for guided reading groups and literature circles) and they are aligned with SED Learning Standards for content connections. See http://nysed.gov

Classroom libraries facilitate the reading and writing workshop components of the three pillars of literacy instruction discussed in Section One. Children learn how to read and write best by practicing these skills every day in a workshop format with a wide range of engaging books. Use of classroom libraries encourages students to read and write about a variety of topics they know and like. The libraries are designed so that each grade will have a core of books in common and several different modules containing additional selections of books. The range of genres allows students to have access to authentic literature that interests them during the reading and writing workshop, as well as when working independently and on projects.

Month by Month Phonics

Month by Month Phonics will primarily provide activities for the word work pillar of the Department of Education Comprehensive Approach to Balanced Literacy for every Kindergarten through third grade classroom in New York City. The skills and concepts learned should be applied during reading and writing workshop. The Month by Month series was chosen because it complements the New York City Primary Literacy Standards that were introduced in 1998 and because it affords students direct instruction in word study skills. Developed by Dorothy Hall and Patricia Cunningham, Month by Month is a systemic and multi-leveled phonics instruction guide. The activities in Month by Month are developmental; the content in Kindergarten promotes phonemic awareness, while by the third grade, word study activities focus on spelling and other writing conventions. The program materials consist of one text for the teacher at each grade level. There are no student texts. Each Month by Month Phonics text is accompanied by a kit of materials that supports explicit phonics instruction and the requirements of Reading First. Month by Month Phonics outlines various word study activities and strategies that teachers can customize for use with the texts they have carefully chosen to use with their classes. The lessons in Month-by Month Phonics teach children to read and spell high-frequency words and learn patterns that will allow the children to decode and spell many less frequently seen words. Cunningham and Hall suggest that certain word study activities be ritualized at each grade level. These classroom rituals maintain

and support both the reading and writing workshop. One such ritual is the word wall. Word walls are an integral part of each lesson and time is devoted each day to working with them in first grade. Month by Month Phonics activities should be incorporated into the reading workshop, writing workshop and word study components of the literacy block. More specific information on using Month by Month is provided as part of the early childhood curriculum maps in Section 5.

New York City Passport Reading Intervention System

> Passport is designed to help teachers support the most needy of students… direct daily instruction for 25-30 minutes with the Passport materials is necessary to help students to grade level….
> Some children may benefit from a brief immersion into this approach whereas others may need to complete the 26 week cycle.

The Passport System will be implemented in K-3 classrooms as an intervention program for small groups of students who have substantial gaps in their literacy learning. The ECLAS assessment and teacher judgment will be used to select children for the Passport program. Students who do not reach performance benchmarks in the Fall administration of the ECLAS assessment will be considered eligible for Passport. Teachers will receive more detailed information about these benchmarks when they administer the ECLAS assessment in the Fall of 2003. Created for struggling students, Passport is a daily 25-30 minute reading program designed to reinforce the school's current reading programs. It provides skill development in the essential components of reading: phonics, fluency, phonemic awareness, vocabulary, comprehension, spelling, and writing.

The three major components of Passport are:

- Targeted reading intervention curricula and instructional materials
- Vital Indicators of Progress (VIP) an assessment tool to measure critical reading skills in individual students at regular intervals
- Ongoing progress monitoring with one-minute, oral fluency measures that are given at the teacher's discretion.

Passport is designed to be delivered to groups of 6 students, who receive all 26 lessons of instruction. Each lesson consists of two instructional modules. All student and teacher materials used in Passport are supplied to the teacher. The teacher's guide provides structured and proven small group lessons, designed to enhance the student materials. Students are benchmarked at three designated times during the course of the program using VIP. VIP measures each student's critical reading skills with a series of standardized oral fluency measures. Immediate feedback is provided. VIP is based on and completely equivalent to DIBELS™, which was developed by Dr. Roland Good at the University of Oregon. The program also provides several short, ongoing progress monitoring tests which the teacher can use (along with VIP) to fine tune curriculum and instruction for individual students. Through daily instruction and on-going assessments, each student's needs are targeted and addressed. See section 4, Making the Pieces Fit, for a variety of implementation models.

Ramp-Up

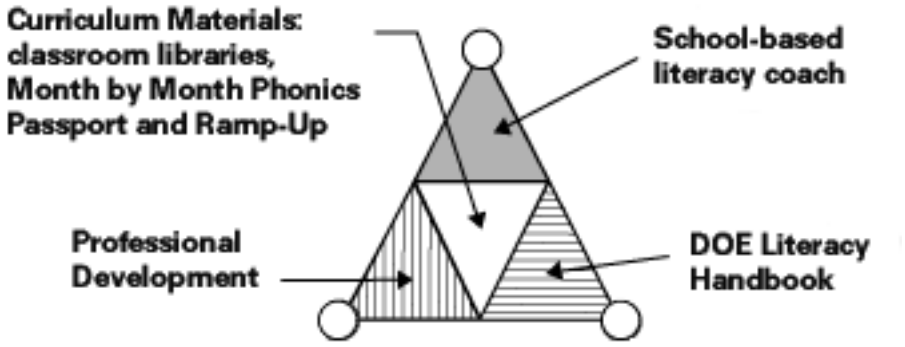
Ramp-Up to Literacy is being implemented in some 6th and some 9th grade classes to students who are not meeting grade level standards. Ramp-Up is a course designed specifically for secondary students who are two or more levels below grade level on standardized measures. It was created by the National Center for Education and the Economy (NCEE) the same researchers and educators who helped define the Principles of Learning described in Section1.The purpose of this course is to bring students up to grade level, allowing them to function effectively in the secondary curriculum.

> "Ramp-up helped my students catch up to grade level by immersing them into books, literature and literacy projects…[by] providing a consistent structure, that once they understood it, became an important ritual to their learning… It became an inquiry structure they came to expect in their other classes, too"
>
> *—11th Grade Humanities Teacher*

Ramp-Up uses a Reading/Writing Workshop model and within a 90 minute time period. During this 90 minute literacy block, students engage in a series of structured, developmentally appropriate learning experiences that include components of a balanced Reading and Writing program (independent reading, a project-unit block, a reading instruction block, one-to-one conferencing with the teacher and Read-Aloud/Think Alouds). Ramp-Up teaches teachers how to use strategies such as asking questions, determining importance, activating schema, drawing inferences, creating images and visualizing, monitoring for meaning and synthesizing information. A unique, school-based tutoring program is also designed to offer cross-age tutoring. Each classroom will have extensive classroom libraries full of fiction, non-fiction and a range of literary genres that are provided as part of the Ramp-Up program and in addition to the classroom libraries.

Coherent Supports at Each Grade Level

A Guide such as this one does not teach children. Materials and curriculum units do not teach children. While these tools are necessary, they are only effective when they are in the hands of a well-trained, competent teacher. Current research in effective teaching practices clearly state that materials and strategies are not enough (Allington, 2002). Classroom-based professional development, coaching and modeling best practices provide effective teacher learning that produce desired outcomes in the classroom (Cunningham and Allington, 2003; Daniels, et al, 1999).



The New York City Department of Education Comprehensive Approach to Balanced Literacy is designed to build teacher capacity while ensuring improved student outcomes. Toward that end, a number of supports for the classroom teacher, literacy coach and others is being put into place. This series of supports includes:

- This Guide and the standards-based curriculum maps, units and mini lessons
- A compact disc for teachers to take home over the summer that provides an interactive introduction to the Comprehensive Approach to Balanced Literacy entitled *Exploring Children First: An Introduction to the Literacy and Mathematics Initiatives*.
- Literacy Coaches who will support teachers in each school by teaching model lessons, coaching teachers and providing on-site professional development. The Literacy Coach will provide a clear and cohesive focus on the three core pillars of the DOE's Comprehensive Approach to Balanced Literacy (Reading, Writing and Word Work). The coach will also facilitate teacher learning, looking at student work and sharing of best practices in the school. He/she will organize teacher study groups, help set up model classrooms, work with small groups of teachers during common planning times and coordinate the critical training experiences that currently do not take place in every school. The Literacy Coach is a Master Teacher who models, supports and facilitates rigorous adult learning through professional conversations, inter-visitations and workshops.
- An ongoing professional development plan. Professional development will focus on coaching strategies, content knowledge and facilitation for the local instructional supervisor, school leaders and literacy coaches. This professional development is planned to start in the summer of 2003 as an awareness program, followed by ongoing sessions throughout the 2003-04 school year.

Additonal information on these materials will be provided at training sessions with coaches and principals in the Fall.

Section 3:
Standards-Based Scope and Sequence and Federal Guidelines

It is important for teachers to remember that although many changes are taking place in the Department of Education, literacy standards for students have not changed. Teachers should regard new materials such as classroom libraries, Passport and Month by Month Phonics collectively, as the vehicle by which more students will reach these standards.

The material below is taken from The New York City's Department of Education's *A Standards-Based Scope and Sequence for Learning*. The simple language and clear explanations of specific learning goals in this scope and sequence, adapted from the New York City Performance Standards and the New York State Core Curriculum and taken from the parent brochures (*What Did You Learn In School Today?*), make them valuable tools for teachers' assessment and planning. A table, which summarizes the alignment between Federally recommended practices (the five dimensions of reading instruction) and New York City follows for grades K-3.

What is Expected in Kindergarten

By the end of the school year, students should:

Reading—Reading Habits

- Choose reading as a way to enjoy free time at school and home.
- Begin choosing books to read, reread and have read to them.
- Hear one or two books a day read to them in school and two more outside of school.
- Hold books right side up and turn pages in the right direction.
- Distinguish between print and pictures in literature and be able to follow along with the text.
- Locate parts of a book such as beginning and end.
- Read a range of materials, including picture books, songs and informational texts such as ABC books.
- Discuss books daily with the teacher and other students.
- Learn new words daily from reading and discussion.

Reading—Getting the Meaning

- Show that they understand books read to them by retelling the story in their own words.
- Reread favorite books that have been read to them, imitating the reading behaviors of the teacher.
- Talk about the central idea of the text.
- Join with the class in creating charts and diagrams to record important details about characters and events in stories.

Reading—Print-Sound Code

- Understand the idea that letters stand for sounds that make up words.
- Recognize and say the sounds of most letters of the alphabet.
- Hear, separate and begin to blend sounds in words.
- Hear and identify rhyming words.
- Recognize their own name and some common words in print.

Writing—Habits and Processes

- Enjoy writing daily on topics that they choose themselves.
- Use letters, drawings and scribbles to communicate.
- Use words and phrases from classroom charts and labels to add to writing.
- Make an effort to reread their own writing.
- Begin to keep a collection of their writing.
- Have opportunities to share finished work with an audience.

Writing—Purposes and Genres

Write for a variety of purposes and audiences, including:

- Sharing an experience or event.
- Communicating information to others.
- Telling a made-up story.
- Telling what they think about a book.
- Telling how to do something
- Retell and act out stories as an activity to plan for writing.
- Write about events in the order in which they happened.
- Begin to use "storybook' language, such as "...and they lived happily after."

Writing—Language Use and Convention

- Write freely, using drawings, signs, symbols and invented spelling to express themselves or tell a story.
- Create writing that sounds like talk, choosing words carefully to express what they want to say.
- Begin to use one or two letters, especially initial consonant sounds, to represent whole words.
- Be able to reread their writing immediately after they have written it.
- Leave a space between words.
- Write left to right and top to bottom.
- Begin to use classroom resources such as alphabet charts and word lists to help with writing.

Listening and Speaking

Listen and speak daily in whole class and small group discussions and in one-to-one conversations with the teacher in order to:

- Share ideas and facts with classmates and teachers.
- Follow directions and ask questions for clarification.
- Listen respectfully and learn to take turns speaking.

The first column below, taken from the United States Department of Education's "Effective Reading Instruction Checklist" provides an overview of the five dimensions of reading instruction: Phonemic Awareness, Phonics, Fluency, Vocabulary and Comprehension. The column in the middle shows examples of what New York City's Primary Literacy Standards expect students to know and be able to do by the end of each grade. The column on the right contains quotations from recent federal publications that illustrate the complex range of the research on which these federal standards are based. Overall, the chart shows the close alignment between federally recommended practices in teaching reading (the 5 dimensions of reading instruction) and New York City standards.

Phonemic Awareness – Grade K

What Students Need to Learn	Primary Literacy Standards: Grade K	Considerations from the Research
That spoken words consist of individual sounds or phonemes How words can be segmented (pulled apart) into sounds, and how these sounds can be blended (put back together) and manipulated (added, deleted, and substituted) How to use their phonemic awareness to blend sounds to read words and to segment sounds in words to spell them	**Reading Standard 3** • When a single-syllable word is pronounced (for example, cat), identify the onset (/c/) and rime (-at) and begin to fully separate the sounds (/c/-/a/-/t/) by saying each sound aloud • Blend onsets (/c/) and rimes (-at) to form words (cat) and begin to blend separately spoken phonemes to make a meaningful one-syllable word (for example, when the teacher says a word slowly, stretching it out as "mmm — ahhh — mmm," children can say that the word being stretched out is mom) • Produce rhyming words and recognize pairs of rhyming words • Isolate initial consonants in single-syllable words (for example, /t/ is the first sound in top) **Writing Standard 3** • Know how to write words in ways that show they are representing the individual sounds of the words systematically • Independently create text with words that an adult (who is knowledgeable about spelling development and about the content of that child's piece of writing) can decipher • Represent words frequently with the initial consonant sound	• "PA training does not constitute a complete reading program. Rather, it provides children with essential foundational knowledge in the alphabetic system. It is one necessary instructional component within a complete and integrated reading program" (*NRP Report: Summary*, page 8) • "… there are many ways to teach PA effectively. In implementing PA instruction, teachers need to evaluate the methods they use against measured success in their own students"(*NRP Report: Summary*, page 8) • "These findings indicate that younger students gained the most PA…"(*NRP Report: Reports of the Subgroups*, page 2-24) • "Your students will differ in their phonemic awareness. Some will need more instruction than others"(*NRP Report: Summary*, page 9) • "You do not need to devote a lot of class time to phonemic awareness instruction. Over the school year, your entire phonemic awareness program should take no more than 20 hours"(*Put Reading First*, page 9) • "Instruction should be designed with the understanding that the use of invented spelling is not in conflict with teaching correct spelling. Beginning writing with invented spelling can be helpful for developing understanding of phoneme identity, phoneme segmentation, and sound-spelling relationships"(*Preventing Reading Difficulties in Young Children*, 195) • "…it is prudent to teach one [phonemic skill] at a time until each is mastered before moving on to the next and to teach student how each skill applies in reading or spelling tasks"(*NRP Report: Reports of the Subgroups*, pages 2-30 – 2-31) • "…children who were taught to manipulate phonemes with letters benefited more in their spelling than children whose manipulations were limited to speech"(*Report of the NRP: Reports of the Subgroups*, p. 2-29)

Phonics and Word Study – Grade K

What Students Need to Learn	Primary Literacy Standards: Grade K	Considerations from the Research
Accurate and rapid identification of the letters of the alphabet The alphabetic principle (an understanding that the sequence of sounds or phonemes in a spoken word are represented by letters in a written word) Phonics elements (e.g., letter-sound correspondences, spelling patterns, syllables, and meaningful word parts How to apply phonics elements as they read and write	**Reading Standard 3** • Recognize and name most letters • Recognize and say the common sounds of most letters and write a letter that goes with a spoken sound • Use their knowledge of sounds and letters to write phonetically, representing consonant sounds with single letters in the correct sequence • Use their knowledge of letter sounds to figure out a few simple, regularly spelled, single-syllable words (consonant-vowel-consonant) • Read simple texts containing familiar letter-sound correspondences and high-frequency words • Read some words on their own, including a small number (about 20) of simple, high-frequency words that are recognized by "sight" — that is, when children encounter the words in a story, they do not need to sound the words out **Writing Standard 3** • Know how to write words in ways that show they are representing the individual sounds of the words systematically • Independently create text with words that an adult (who is knowledgeable about spelling development and about the content of that child's piece of writing) can decipher	• "Programs should acknowledge that systematic phonics instruction is a means to an end. Some phonics programs focus primarily on teaching children a large number of letter-sound relationships. These programs do not allot enough instructional time to help children learn how to put this knowledge to use in reading actual words, sentences, and texts. Although children need to be taught the major consonant and vowel letter-sound relationships, they also need ample reading and writing activities that allow them to practice this knowledge"(*Put Reading First*, page 17) • "[Effective] programs also provide materials that give children substantial practice in applying knowledge of these relationships as they read and write" (*Put Reading Firs*t, page 13) • "It is important to evaluate children's reading competence in many ways, not only by their phonics skills but also by their interest in books and their ability to understand information that is read to them" (*NRP Reports of the Subgroups*, page 2-136) • "In 1st grade, teachers can provide controlled vocabulary texts that allow students to practice decoding, and they can also read quality literature to students to build a sense of story and to develop vocabulary and comprehension"(*NRP Reports of the Subgroups*, page 2-97) • "Surprisingly, very little research has attempted to determine the contribution of decodable books to the effectiveness of phonics programs"(*NRP Reports of the Subgroups*, pages 2-98)

Fluency – Grade K

What Students Need to Learn	Primary Literacy Standards: Grade K	Considerations from the Research
How to decode words (in isolation and in connected text) How to automatically recognize words (accurately and quickly with little attention or effort) How to increase speed (or rate) of reading while maintaining accuracy	**Reading Standard 2** • Read Level B books that they have not seen before, but that have been previewed for them, attending to each word in sequence and getting most of them correct • Read "emergently" — that is, "reread" a favorite story, re-creating the words of the text with fluent intonation and phrasing and showing through verbal statements or occasional pointing that they understand that the print on the page controls what is said **Writing Standard 3** • Read some words on their own, including a small number (about 20) of simple, high-frequency words that are recognized by "sight" — that is, when children encounter the words in a story, they do not need to sound the words out	• "Two instructional approaches, each of which has several variations, have typically been used to teach reading fluency. One, guided repeated oral reading, encourages students to read passages orally with systematic and explicit guidance and feedback from the teacher. The other, independent silent reading, encourages students to read silently on their own, inside and outside the classroom"(*NRP Report: Summary*, page 24) • "The panel concluded that guided repeated oral reading procedure that included guidance from teachers, peers, or parents had a significant and positive impact on word recognition, fluency, and comprehension across a range of grade levels"(*NRP Report: Summary*, page 24) • "Programs in this category include paired reading, shared reading, and assisted reading, to note the most popular procedures"(*NRP Reports of the Subgroups*, page 3-1) • "It should be made clear that these findings do not negate the positive influence that independent silent reading may have on reading fluency, nor do the findings negate the possibility that wide independent reading significantly influences vocabulary development and reading comprehension"(*NRP Report: Summary*, page 13) • "Fluency develops as a result of many opportunities to practice reading with a high degree of success. Therefore, your students should practice orally rereading text that is reasonably easy for them – that is, text containing mostly words that they know or can decode easily"(*Put Reading First*, page 27) • "By listening to good models of fluent reading, students learn how a reader's voice can help written text make sense"(*Put Reading First*, page 26)

Vocabulary - Grade K

What Students Need to Learn	Primary Literacy Standards: Grade K	Considerations from the Research
The meanings for most of the words in a text so they can understand what they read How to apply a variety of strategies to learn word meanings How to make connections between words and concepts How to accurately use words in oral and written language	**Reading Standard 1** • Use newly learned vocabulary [in class discussion] • Notice words that they don't know when they are read to and talked with and guess what the words mean from how they are used • Talk about words and word meanings as they are encountered in books and conversation • Show an interest in collecting words and playing with ones they like • Learn new words every day from talk and books read aloud	• "Reading aloud is particularly helpful when the reader pauses during reading to define an unfamiliar word and, after reading, engages the child in a conversation about the book. Conversations about books help children learn new words and concepts and to relate them to their prior knowledge and experience" (*Put Reading First*, page 35) • "Vocabulary is important because beginning readers use their oral vocabulary to make sense of the words they see in print. [R]eaders must know what most of the words mean before they can understand what they are reading" (*Put Reading First*, page 45) • "Kindergarten instruction should be designed to stimulate verbal interaction, to instruct vocabulary and encourage talk about books" (*Preventing Reading Difficulties in Young Children*, page 323) • "Children learn many new words by reading extensively on their own. The more children read on their own, the more words they encounter and the more word meanings they learn" (*Put Reading First*, page 35) • "…students also need to be able to determine the meaning of words that are new to them but not taught directly to them. They need to develop effective word-learning strategies" (*Put Reading First*, page 37)

Comprehension – Grade K

What Students Need to Learn	Primary Literacy Standards: Grade K	Considerations from the Research
How to read both narrative and expository texts How to understand and remember what they read How to use comprehension strategies to improve their comprehension How to communicate with others about what they read	**Reading Standard 1** • Listen to one or two books read aloud each day in school and discuss these books with teacher guidance • Hold a book right side up and turn pages in the correct direction • Be able to follow text with a finger, pointing to each word as it is read • Pay attention to what the words they read are saying • Notice words that they don't know when they are read to and talked with and guess what the words mean from how they are used • Give reactions to the book, with backup reasons **Reading Standard 2** • Look at the correct page • Point to the word they are saying • [Check that] what they read makes sense • Ask why a character would do that • Say they don't understand something • Say the character "is scared because … " or "did that because… " • Give evidence that they are following the meaning of what they are reading (for example, retelling what they have read using their own words or colloquial phrasing) • Retell the story [read to them] in their own words or re-enact it, getting the events in the correct sequence • Respond to simple questions about the book's content (for example, "Can you tell me what this story was about?" "What was Maria trying to do?" "How did Sam feel?" "Why did Antoine hide under the bed?") • Create artwork or a written response that shows comprehension of the story that was read • Use knowledge from their own experience to make sense of and talk about the text • Make predictions based on illustrations or portions of stories	• "… readers derive meaning from text when they engage in intentional, problem solving thinking processes. The data suggest that text comprehension is enhanced when readers actively relate the ideas represented in print to their knowledge and experiences and construct mental representations in memory"(*Report of the NRP: Summary*, page 14) • "The instruction of cognitive strategies improves reading comprehension in readers with a range of abilities. This improvement occurs when teachers demonstrate, explain, model, and implement interactions with students in teaching them how to comprehend a text"(*National Reading Panel Reports of the Subgroups*, page 4-47) • "Teachers not only must have a firm grasp of the content presented in text, but also must have substantial knowledge of the strategies themselves, of which strategies are most effective for different students and types of content and of how best to teach and model strategy use"(*Report of the NRP: Summary*, page 16) • "One of the main methods is to have the teacher model an approach by showing how she or he would try to understand the text, using two or more combinations of four strategies: question generation, summarization, clarification, prediction of what might occur"(*National Reading Panel Reports of the Subgroups*, page 4-46) • "In general, the evidence suggests that teaching a combination of reading comprehension techniques is the most effective. When students use them appropriately, they assist in recall, question answering, question generation, and summarization of texts. When used in combination, these techniques can improve results in standardized comprehension tests" (*Report of the NRP: Summary*, page 15) • "Help your students learn to use comprehension strategies in natural learning situations – for example, as they read in the content areas." (*Put Reading First*, p. 65) • "Having peers instruct or interact over the use of reading strategies leads to an increase in the learning of the strategies, promotes intellectual discussion, and increases reading comprehension. This procedure saves on teacher time and gives the students more control over their learning and social interaction with peers"(*National Reading Panel Reports of the Subgroups*, page 4-45)

It is important for teachers to remember that although many changes are taking place in the Department of Education, literacy standards for students have not changed. Teachers should regard new materials such as classroom libraries, Passport and Month by Month Phonics collectively, as the vehicle by which more students will reach these standards.

The material below is taken from The New York City's Department of Education's *A Standards-Based Scope and Sequence for Learning*. The simple language and clear explanations of specific learning goals in this scope and sequence, adapted from the New York City Performance Standards and the New York State Core Curriculum and taken from the parent brochures (*What Did You Learn In School Today?*), make them valuable tools for teachers' assessment and planning. A table, which summarizes the alignment between Federally recommended practices (the five dimensions of reading instruction) and New York City follows for grades K-3.

What is Expected in Grade 1

By the end of the school year, students should:

Reading—Reading Habits and Processes

- Choose reading as a way to enjoy free time at school and at home.
- Choose four or more books to read every day alone or with help.
- Read independently for sustained periods of time.
- Reread favorite books and hear several read-alouds every day.
- Read a range of materials, including poems, picture books, letters and simple informational books.
- Read classroom labels, signs and instructions.
- Discuss books daily with the teacher and other students.
- Learn new words daily from reading and discussion.

Reading—Getting the Meaning

- Show they understand a book they have read on their own by retelling, summarizing or discussing it with classmates.
- Begin to use their own strategies to solve reading problems, such as stopping to consider whether words or sentences sound right and make sense in the story.
- Use punctuation such as periods, question marks and quotation marks to guide reading and help make sense of a text.
- Show they understand a read-aloud by making predictions, discussing cause and effect and/or extending the story.
- Join with the class in creating charts and diagrams to record important details about characters and events in stories.
- Compare characters, setting and story from one book to another.

Reading—Print/Sound Code

- Recognize and know the sounds of all the letters in the alphabet.
- Put sounds and letters together to figure out new words.
- Use beginning and ending sounds to figure words out.

- Recognize blended sounds in words, such as "bl" in black.
- Recognize their own first and last names.
- Recognize names of friends and family in print.
- Recognize by sight at least 150 words they see often when reading.

Writing—Habits and Processes

- Enjoy writing daily on topics that they choose themselves.
- Choose at least 10 pieces throughout the school year to continue working on and make better.
- Begin to develop a sense of what makes a good piece of writing.
- Talk with classmates about ways to improve each other's writing.
- Keep a collection of their writing.
- Have opportunities to share finished work with an audience.

Writing—Purposes and Genres

Write in order to:

- Share an experience or event.
- Communicate information to others
- Tell a made-up story.
- Tell what they think about a book.
- Tell how to do something
- Begin to plan out their writing.
- Tell about events in the order that they happened.
- Use a combination of words and pictures in their writing.
- Use in their own writing ideas and language from books they have read.

Writing—Language Use and Convention

- Write using a combination of invented spelling and correctly spelled common words.
- Create writing that sounds like talk, and begin to include harder words that they hear from adults and read in books.
- Use appropriate letters to represent sounds they hear in words.
- Create writing that can be read by themselves and others.
- Begin to use periods, question marks and capital letters.
- Use classroom resources such as charts and word lists to help with writing.

Listening and Speaking

Listen and speak daily in whole class and small group discussions and in one-to-one conversations with the teacher in order to:

- Share ideas, facts, observations and opinions with classmates and teachers.
- Hear and follow directions and ask questions for clarification.
- Listen respectfully and learn to take turns speaking.

The first column below, taken from the United States Department of Education's "Effective Reading Instruction Checklist" provides an overview of the five dimensions of reading instruction: Phonemic Awareness, Phonics, Fluency, Vocabulary and Comprehension. The column in the middle shows examples of what New York City's Primary Literacy Standards expect students to know and be able to do by the end of each grade. The column on the right contains quotations from recent federal publications that illustrate the complex range of the research on which these federal standards are based. Overall, the chart shows the close alignment between federally recommended practices in teaching reading (the fives dimensions of reading instruction) and New York City standards.

Phonemic Awareness – Grade 1

What Students Need to Learn	Primary Literacy Standards: Grade 1	Considerations from the Research
That spoken words consist of individual sounds or phonemes How words can be segmented (pulled apart) into sounds, and how these sounds can be blended (put back together) and manipulated (added, deleted, and substituted) How to use their phonemic awareness to blend sounds to read words and to segment sounds in words to spell them	**Reading Standard 3** • Separate the sounds by saying each sound aloud (for example, /c/-/a/-/t/) • Blend separately spoken phonemes to make a meaningful word **Writing Standard 3** • Write text that usually can be read by the child and others – regardless of the scarcity of correctly spelled words – because most of the perceived sounds in unfamiliar words are phonetically represented • Draw on a range of resources for deciding how to spell unfamiliar words, including strategies like segmenting, sounding out, and matching to familiar words and word parts	• "PA training does not constitute a complete reading program. Rather, it provides children with essential foundational knowledge in the alphabetic system. It is one necessary instructional component within a complete and integrated reading program" (*NRP Report: Summary*, page 8) • "… there are many ways to teach PA effectively. In implementing PA instruction, teachers need to evaluate the methods they use against measured success in their own students" (*NRP Report: Summary*, page 8) • "These findings indicate that younger students gained the most PA…"(*NRP Report: Reports of the Subgroups*, page 2-24) • "Your students will differ in their phonemic awareness. Some will need more instruction than others" (*NRP Report: Summary*, page 9) • "You do not need to devote a lot of class time to phonemic awareness instruction. Over the school year, your entire phonemic awareness program should take no more than 20 hours" (*Put Reading First*, page 9) • "Instruction should be designed with the understanding that the use of invented spelling is not in conflict with teaching correct spelling. Beginning writing with invented spelling can be helpful for developing understanding of phoneme identity, phoneme segmentation, and sound-spelling relationships" (*Preventing Reading Difficulties in Young Children*, 195) • "…it is prudent to teach one [phonemic skill] at a time until each is mastered before moving on to the next and to teach student how each skill applies in reading or spelling tasks" (*NRP Report: Reports of the Subgroups*, pages 2-30 – 2-31) • "…children who were taught to manipulate phonemes with letters benefited more in their spelling than children whose manipulations were limited to speech" (*Report of the NRP: Reports of the Subgroups*, p. 2-29)

Phonics – Grade 1

What Students Need to Learn	Primary Literacy Standards: Grade 1	Considerations from the Research
Accurate and rapid identification of the letters of the alphabet The alphabetic principle (an understanding that the sequence of sounds or phonemes in a spoken word are represented by letters in a written word) Phonics elements (e.g., letter-sound correspondences, spelling patterns, syllables, and meaningful word parts How to apply phonics elements as they read and write	**Reading Standard 3** • Know the regular letter-sound correspondences and use them to recognize or figure out regularly spelled one- and two-syllable words • Use onsets and rimes to create new words that include blends and diagraphs • Recognize about 150 high-frequency words as they encounter the words in reading **Writing Standard 3** • Write text that usually can be read by the child and others – regardless of the scarcity of correctly spelled words – because most of the perceived sounds in unfamiliar words are phonetically represented • Draw on a range of resources for deciding how to spell unfamiliar words, including strategies like segmenting, sounding out, and matching to familiar words and word parts • Automatically spell some familiar words and word endings correctly	• "Programs should acknowledge that systematic phonics instruction is a means to an end. Some phonics programs focus primarily on teaching children a large number of letter-sound relationships. These programs do not allot enough instructional time to help children learn how to put this knowledge to use in reading actual words, sentences, and texts. Although children need to be taught the major consonant and vowel letter-sound relationships, they also need ample reading and writing activities that allow them to practice this knowledge" (*Put Reading First*, page 17) • "[Effective] programs also provide materials that give children substantial practice in applying knowledge of these relationships as they read and write" (*Put Reading First*, page 13) • "It is important to evaluate children's reading competence in many ways, not only by their phonics skills but also by their interest in books and their ability to understand information that is read to them" (*NRP Reports of the Subgroups*, page 2-136) • "In 1st grade, teachers can provide controlled vocabulary texts that allow students to practice decoding, and they can also read quality literature to students to build a sense of story and to develop vocabulary and comprehension" (*NRP Reports of the Subgroups*, page 2-97) • "Surprisingly, very little research has attempted to determine the contribution of decodable books to the effectiveness of phonics programs" (*NRP Reports of the Subgroups*, pages 2-98)

Fluency - Grade 1

What Students Need to Learn	Primary Literacy Standards: Grade 1	Considerations from the Research
How to decode words (in isolation and in connected text) How to automatically recognize words (accurately and quickly with little attention or effort) How to increase speed (or rate) of reading while maintaining accuracy	**Reading Standard 2** • Read Level I books that they have not seen before, but that have been previewed for them, with 90 percent or better accuracy of word recognition (self-correction allowed) • Independently read aloud from Level I books that have been previewed for them, using intonation, pauses and emphasis that signal the structure of the sentence and the meaning of the text • Use the cues of punctuation – including commas, periods, question marks and quotation marks – to guide them in getting meaning and fluently reading aloud **Writing Standard 3** • Recognize about 150 high frequency words as they encounter the words in reading	• "Two instructional approaches, each of which has several variations, have typically been used to teach reading fluency. One, guided repeated oral reading, encourages students to read passages orally with systematic and explicit guidance and feedback from the teacher. The other, independent silent reading, encourages students to read silently on their own, inside and outside the classroom" (*NRP Report: Summary*, page 24) • "The panel concluded that guided repeated oral reading procedure that included guidance from teachers, peers, or parents had a significant and positive impact on word recognition, fluency, and comprehension across a range of grade levels" (*NRP Report: Summary*, page 24) • "Programs in this category include paired reading, shared reading, and assisted reading, to note the most popular procedures" (*NRP Reports of the Subgroups*, page 3-1) • "It should be made clear that these findings do not negate the positive influence that independent silent reading may have on reading fluency, nor do the findings negate the possibility that wide independent reading significantly influences vocabulary development and reading comprehension" (*NRP Report: Summary*, page 13) • "Fluency develops as a result of many opportunities to practice reading with a high degree of success. Therefore, your students should practice orally rereading text that is reasonably easy for them – that is, text containing mostly words that they know or can decode easily" (*Put Reading First*, page 27) • "By listening to good models of fluent reading, students learn how a reader's voice can help written text make sense" (*Put Reading First*, page 26)

Vocabulary – Grade 1

What Students Need to Learn	Primary Literacy Standards: Grade 1	Considerations from the Research
The meanings for most of the words in a text so they can understand what they read How to apply a variety of strategies to learn word meanings How to make connections between words and concepts How to accurately use words in oral and written language	**Reading Standard 1** • Make sense of new words from how the words are used, refining their sense of the words as they encounter them again • Notice and show interest in understanding unfamiliar words in texts that are read to them • Talk about the meaning of some new words encountered in independent and assisted reading • Know how to talk about what words mean in terms of functions (for example, "A shoe is something you wear on your foot") and features (for example, "Shoes have laces") • Learn new words every day from talk and books read aloud	• "Reading aloud is particularly helpful when the reader pauses during reading to define an unfamiliar word and, after reading, engages the child in a conversation about the book. Conversations about books help children learn new words and concepts and to relate them to their prior knowledge and experience" (*Put Reading First*, page 35) • "Vocabulary is important because beginning readers use their oral vocabulary to make sense of the words they see in print. [R]eaders must know what most of the words mean before they can understand what they are reading" (*Put Reading First*, page 45) • "Kindergarten instruction should be designed to stimulate verbal interaction, to instruct vocabulary and encourage talk about books" (*Preventing Reading Difficulties in Young Children*, page 323) • "Children learn many new words by reading extensively on their own. The more children read on their own, the more words they encounter and the more word meanings they learn" (*Put Reading First*, page 35) • "…students also need to be able to determine the meaning of words that are new to them but not taught directly to them. They need to develop effective word-learning strategies" (*Put Reading First*, page 37)

Comprehension – Grade 1

What Students Need to Learn	Primary Literacy Standards: Grade 1	Considerations from the Research
How to read both narrative and expository texts How to understand and remember what they read How to use comprehension strategies to improve their comprehension How to communicate with others about what they read	**Reading Standard 1** • Read four or more books every day independently or with assistance • Discuss at least one of these books with another student or a group • Read some favorite books many times, gaining deeper comprehension • Listen to and discuss every day at least one book or chapter that is longer and more difficult than what they can read independently or with assistance • Refer explicitly to parts of the text when presenting or defending a claim **Reading Standard 2** • Use the cues of punctuation – including commas, periods, question marks and quotation marks – to guide them in getting meaning and fluently reading aloud • Notice whether the words sound right, given their spelling • Notice whether the words make sense in context • Notice when sentences don't make sense • Solve reading problems and self-correct, through strategies that include using syntax and word-meaning clues, comparing pronounced sounds to printed letters, gathering context clues from surrounding sentences or pictures, and deriving new words and word parts (for example, using tree and my to get try) • Check their solution to a difficult word against their knowledge of print-sound correspondences and the meaning of the text • Retell the story • Tell what the book is about (summarize it) • Describe in their own words what new information they gained from the text • Answer comprehension questions similar to those for kindergartners • Extend the story • Make predictions about what might happen next and say why • Talk about the motives of characters • Describe the causes and effects of specific events	• "… readers derive meaning from text when they engage in intentional, problem solving thinking processes. The data suggest that text comprehension is enhanced when readers actively relate the ideas represented in print to their knowledge and experiences and construct mental representations in memory" (*Report of the NRP: Summary*, page 14) • "The instruction of cognitive strategies improves reading comprehension in readers with a range of abilities. This improvement occurs when teachers demonstrate, explain, model, and implement interactions with students in teaching them how to comprehend a text" (*National Reading Panel Reports of the Subgroups*, page 4-47) • "Teachers not only must have a firm grasp of the content presented in text, but also must have substantial knowledge of the strategies themselves, of which strategies are most effective for different students and types of content and of how best to teach and model strategy use" (*Report of the NRP: Summary*, page 16) • "One of the main methods is to have the teacher model an approach by showing how she or he would try to understand the text, using two or more combinations of four strategies: question generation, summarization, clarification, prediction of what might occur" (*National Reading Panel Reports of the Subgroups*, page 4-46) • "In general, the evidence suggests that teaching a combination of reading comprehension techniques is the most effective. When students use them appropriately, they assist in recall, question answering, question generation, and summarization of texts. When used in combination, these techniques can improve results in standardized comprehension tests" (*Report of the NRP: Summary*, page 15) • "Help your students learn to use comprehension strategies in natural learning situations – for example, as they read in the content areas." (*Put Reading First*, p. 65) • "Having peers instruct or interact over the use of reading strategies leads to an increase in the learning of the strategies, promotes intellectual discussion, and increases reading comprehension. This procedure saves on teacher time and gives the students more control over their learning and social interaction with peers" (*National Reading Panel Reports of the Subgroups*, page 4-45)

It is important for teachers to remember that although many changes are taking place in the Department of Education, literacy standards for students have not changed. Teachers should regard new materials such as classroom libraries, Passport and Month by Month Phonics collectively, as the vehicle by which more students will reach these standards.

The material below is taken from The New York City's Department of Education's *A Standards-Based Scope and Sequence for Learning*. The simple language and clear explanations of specific learning goals in this scope and sequence, adapted from the New York City Performance Standards and the New York State Core Curriculum and taken from the parent brochures (*What Did You Learn In School Today?*), make them valuable tools for teachers' assessment and planning. A table, which summarizes the alignment between Federally recommended practices (the five dimensions of reading instruction) and New York City follows for grades K-3.

What is Expected in Grade 2

By the end of the school year, students should:

Reading—Reading Habits and Processes

- Choose reading as a way to enjoy free time at school and at home.
- Choose books they can read and understand on their own.
- Use outside sources such as the public library to supplement classroom reading choices.
- Continue to have good literature read to them daily and begin reading to others.
- Read one or two chapters from a book daily.
- Read a range of materials, including chapter books, picture books, informational books, etc.
- Use simple reference material to get information for all subject areas.
- Discuss books daily with the teacher, a classmate or in a group.
- Respond to literature in writing (e.g., charts, Post-its, reading logs).
- Learn new words daily from reading and discussion.

Reading—Getting the Meaning

- Show understanding by retelling and summarizing.
- Read appropriate books, with phrasing, fluency and accuracy.
- Continue to solve reading problems using strategies such as stopping to consider whether words or sentences sound right and make sense in a story.
- Use cues of punctuation to guide them when reading.
- Know when they do not understand meanings and look for help in the text.
- Keep track of characters and plots throughout a story.
- Be able to explain the difference between fiction and nonfiction.
- Begin to use charts and diagrams to use knowledge of sounds and letters to write phonetically; to learn to recognize high-frequency or sight words; and to use the spelling patterns of known words to decode, read, and spell new words independently to record important etails about characters and events in stories.
- Compare characters, setting and story from one book to another.

Reading—Print-Sound Code

- Use their knowledge of all sounds and letters in the alphabet to figure out unfamiliar words.
- Be able to read regularly spelled one- and two-syllable words.
- Recognize or figure out many irregularly spelled words by looking for familiar parts such as common word endings, root words, etc.
- Have a rapidly growing vocabulary of words that they recognize on sight.

Writing—Habits and Processes

- Write daily for extended periods on topics that they choose themselves.
- Choose at least 10 pieces throughout the school year to develop more fully.
- Develop a sense of what makes a good piece of writing.
- Use feedback from teachers and classmates to improve their writing.
- Keep a collection of their writing.
- Have opportunities to share finished work with an audience.

Writing—Purposes and Genres

Write in order to:

- Share an experience or event.
- Learn new things and communicate information to others.
- Tell a made-up story
- Tell what they think about a book.
- Tell how to do something.
- Plan longer pieces that have beginnings, middles and ends.
- Make decisions about which events are important to include and which to leave out when writing a story.
- Support ideas with facts and details.
- Use dialogue in their stories and describe what characters are thinking and feeling.
- Use in their own writing ideas and language from books they have read.

Writing—Language Use and Convention

- Spell most common words correctly, and use letter sounds that make sense when they make mistakes (such as "yousto" for "used to").
- Use different types of sentences, including longer, more complicated ones.
- Include new and interesting vocabulary in their writing.
- Use periods, question marks, capital letters, exclamation marks and contractions.
- Use classroom resources such as books, charts and word lists to help with writing.

Listening and Speaking

- Build on the ideas of others in conversation.
- Listen and speak daily in whole class and small group discussions, and in one-to-one conversations with the teacher in order to:
  - Share ideas, facts, observations and opinions with classmates and teachers.
  - Express thoughts clearly.
  - Hear and follow directions with a number of steps.
  - Ask questions for clarification.
  - Listen respectfully and take turns speaking.

The first column below, taken from the United States Department of Education's "Effective Reading Instruction Checklist" provides an overview of the five dimensions of reading instruction: Phonemic Awareness, Phonics, Fluency, Vocabulary and Comprehension. The column in the middle shows examples of what New York City's Primary Literacy Standards expect students to know and be able to do by the end of each grade. The column on the right contains quotations from recent federal publications that illustrate the complex range of the research on which these federal standards are based. Overall, the chart shows the close alignment between federally recommended practices in teaching reading (the five dimensions of reading instruction) and New York City standards.

Phonemic Awareness – Grade 2

What Students Need to Learn	Primary Literacy Standards: Grade 2	Considerations from the Research
That spoken words consist of individual sounds or phonemes How words can be segmented (pulled apart) into sounds, and how these sounds can be blended (put back together) and manipulated (added, deleted, and substituted) How to use their phonemic awareness to blend sounds to read words and to segment sounds in words to spell them	Phonemic awareness is not a standard beyond first grade – research suggests that phonemic awareness is most effective in pre-kindergarten and kindergarten	• "PA training does not constitute a complete reading program. Rather, it provides children with essential foundational knowledge in the alphabetic system. It is one necessary instructional component within a complete and integrated reading program" (*NRP Report: Summary*, page 8) • "… there are many ways to teach PA effectively. In implementing PA instruction, teachers need to evaluate the methods they use against measured success in their own students" (*NRP Report: Summary*, page 8) • "These findings indicate that younger students gained the most PA…" (*NRP Report: Report of the Subgroups*, page 2-24) • "Your students will differ in their phonemic awareness. Some will need more instruction than others" (*NRP Report: Summary*, page 9) • "You do not need to devote a lot of class time to phonemic awareness instruction. Over the school year, your entire phonemic awareness program should take no more than 20 hours" (*Put Reading First*, page 9) • "Instruction should be designed with the understanding that the use of invented spelling is not in conflict with teaching correct spelling. Beginning writing with invented spelling can be helpful for developing understanding of phoneme identity, phoneme segmentation, and sound-spelling relationships" (*Preventing Reading Difficulties in Young Children*, 195) • "…it is prudent to teach one [phonemic skill] at a time until each is mastered before moving on to the next and to teach student how each skill applies in reading or spelling tasks" (*NRP Report: Report of the Subgroups*, pages 2-30 – 2-31) • "…children who were taught to manipulate phonemes with letters benefited more in their spelling than children whose manipulations were limited to speech" (*Report of the NRP: Reports of the Subgroups*, p. 2-29)

Phonics and Word Study – Grade 2

What Students Need to Learn	Primary Literacy Standards: Grade 2	Considerations from the Research
Accurate and rapid identification of the letters of the alphabet The alphabetic principle (an understanding that the sequence of sounds or phonemes in a spoken word are represented by letters in a written word) Phonics elements (e.g., letter-sound correspondences, spelling patterns, syllables, and meaningful word parts How to apply phonics elements as they read and write	**Reading Standard 3** • Read regularly spelled one- and two-syllable words automatically • Recognize or figure out most irregularly spelled words and such spelling patterns as diphthongs, special vowel spellings and common word endings **Writing Standard 3** • Use discernible logic to guide their spelling of unfamiliar words, making incorrect spellings less random • Produce writing in which most high-frequency words are spelled correctly • Correctly spell most words with regularly spelled patterns, such as consonant-vowel-consonant, consonant-vowel-consonant-silent e, and one-syllable words with blends • Correctly spell most inflectional endings, including plurals and verb tenses • Use correct spelling patterns and rules most of the time • Use specific spelling strategies during the writing process (e.g., consult the word wall, think about the base and prefixes and suffixes they know) • Engage in the editing process, perhaps with a partner, to correct spelling errors	• "Programs should acknowledge that systematic phonics instruction is a means to an end. Some phonics programs focus primarily on teaching children a large number of letter-sound relationships. These programs do not allot enough instructional time to help children learn how to put this knowledge to use in reading actual words, sentences, and texts. Although children need to be taught the major consonant and vowel letter-sound relationships, they also need ample reading and writing activities that allow them to practice this knowledge" (*Put Reading First*, page 17) • "[Effective] programs also provide materials that give children substantial practice in applying knowledge of these relationships as they read and write" (*Put Reading First*, page 13) • "It is important to evaluate children's reading competence in many ways, not only by their phonics skills but also by their interest in books and their ability to understand information that is read to them" (*NRP Reports of the Subgroups*, page 2-136) • "In 1st grade, teachers can provide controlled vocabulary texts that allow students to practice decoding, and they can also read quality literature to students to build a sense of story and to develop vocabulary and comprehension" (*NRP Reports of the Subgroups*, page 2-97) • "Surprisingly, very little research has attempted to determine the contribution of decodable books to the effectiveness of phonics programs" (*NRP Reports of the Subgroups*, pages 2-98)

Fluency - Grade 2

What Students Need to Learn	Primary Literacy Standards: Grade 2	Considerations from the Research
How to decode words (in isolation and in connected text) How to automatically recognize words (accurately and quickly with little attention or effort) How to increase speed (or rate) of reading while maintaining accuracy	**Reading Standard 2** • Independently read aloud unfamiliar Level L books with 90 percent or better accuracy of word recognition (self-correction allowed) • Independently read aloud from Level L books that have been previewed silently on their own, using intonation, pauses and emphasis that signal the meaning of the text • Use the cues of punctuation – including commas, periods, question marks and quotation marks – to guide them in getting meaning and fluently reading aloud **Writing Standard 3** • Read regularly spelled one- and two-syllable words automatically	• "Two instructional approaches, each of which has several variations, have typically been used to teach reading fluency. One, guided repeated oral reading, encourages students to read passages orally with systematic and explicit guidance and feedback from the teacher. The other, independent silent reading, encourages students to read silently on their own, inside and outside the classroom" (*NRP Report: Summary*, page 24) • "The panel concluded that guided repeated oral reading procedure that included guidance from teachers, peers, or parents had a significant and positive impact on word recognition, fluency, and comprehension across a range of grade levels" (*NRP Report: Summary*, page 24) • Programs in this category include paired reading, shared reading, and assisted reading, to note the most popular procedures" (*NRP Reports of the Subgroups*, page 3-1) • "It should be made clear that these findings do not negate the positive influence that independent silent reading may have on reading fluency, nor do the findings negate the possibility that wide independent reading significantly influences vocabulary development and reading comprehension" (*NRP Report: Summary*, page 13) • "Fluency develops as a result of many opportunities to practice reading with a high degree of success. Therefore, your students should practice orally rereading text that is reasonably easy for them – that is, text containing mostly words that they know or can decode easily" (*Put Reading First*, page 27) • "By listening to good models of fluent reading, students learn how a reader's voice can help written text make sense" (*Put Reading First*, page 26)

Vocabulary Instruction Grade 2

What Students Need to Learn	Primary Literacy Standards: Grade 2	Considerations from the Research
The meanings for most of the words in a text so they can understand what they read How to apply a variety of strategies to learn word meanings How to make connections between words and concepts How to accurately use words in oral and written language	**Reading Standard 1** • Recognize when they don't know what a word means and use a variety of strategies for making sense of how it is used in the passage they are reading • Talk about the meaning of some new words encountered in reading after they have finished reading and discussing a text • Notice and have interest in understanding unfamiliar words in texts that are read to them • Know how to talk about what nouns mean in terms of function (for example, "An apple is a kind of fruit") • Learn new words every day from their reading and talk	• "Reading aloud is particularly helpful when the reader pauses during reading to define an unfamiliar word and, after reading, engages the child in a conversation about the book. Conversations about books help children learn new words and concepts and to relate them to their prior knowledge and experience" (*Put Reading First*, page 35) • "Vocabulary is important because beginning readers use their oral vocabulary to make sense of the words they see in print. [R]eaders must know what most of the words mean before they can understand what they are reading" (*Put Reading First*, page 45) • "Kindergarten instruction should be designed to stimulate verbal interaction, to instruct vocabulary and encourage talk about books" (*Preventing Reading Difficulties in Young Children*, page 323) • "Children learn many new words by reading extensively on their own. The more children read on their own, the more words they encounter and the more word meanings they learn" (*Put Reading First*, page 35) • "…students also need to be able to determine the meaning of words that are new to them but not taught directly to them. They need to develop effective word-learning strategies" (*Put Reading First*, page 37)

Comprehension Grade 2

What Students Need to Learn	Primary Literacy Standards: Grade 2	Considerations from the Research
How to read both narrative and expository texts How to understand and remember what they read How to use comprehension strategies to improve their comprehension How to communicate with others about what they read	**Reading Standard 1** • Read one or two short books or long chapters every day and discuss what they read with another student or a group • Reread some favorite books or parts of longer books, gaining deeper comprehension and knowledge of author's craft • Listen to and discuss at least one text that is longer and more difficult than what they can read independently or with assistance • Use reading strategies explicitly modeled by adults in read-alouds and assisted reading • Recognize genre features and compare works by different authors in the same genre • Discuss recurring themes across works • Paraphrase or summarize what another speaker has said and check whether the original speaker accepts the paraphrase • Sometimes challenge another speaker on whether the facts are accurate, including reference to the text • Sometimes challenge another speaker on logic and inference • Recognize when they don't know what a word means and use a variety of strategies for making sense of how it is used in the passage they are reading **Reading Standard 2** • Know when they don't understand a paragraph and search for clarification clues within the text • Examine the relationship between earlier and later parts of a text and figure out how they make sense together • Recognize and be able to talk about organizing structures • Combine information from two different parts of the text • Infer cause-and-effect relationships that are not stated explicitly • Compare observations of the author to their own observations when reading nonfiction texts • Discuss how, why and what-if questions about nonfiction texts • Discuss or write about the themes of a book – what the "messages" of the book might be • Trace characters and plots across multiple episodes, perhaps ones that are read on several successive days • Relate later plots of a story to earlier parts in terms of themes, cause and effect, etc.	• "… readers derive meaning from text when they engage in intentional, problem solving thinking processes. The data suggest that text comprehension is enhanced when readers actively relate the ideas represented in print to their knowledge and experiences and construct mental representations in memory" (*Report of the NRP: Summary*, page 14) • "The instruction of cognitive strategies improves reading comprehension in readers with a range of abilities. This improvement occurs when teachers demonstrate, explain, model, and implement interactions with students in teaching them how to comprehend a text" (*National Reading Panel Reports of the Subgroups,* page 4-47) • "Teachers not only must have a firm grasp of the content presented in text, but also must have substantial knowledge of the strategies themselves, of which strategies are most effective for different students and types of content and of how best to teach and model strategy use" (*Report of the NRP: Summary*, page 16) • "One of the main methods is to have the teacher model an approach by showing how she or he would try to understand the text, using two or more combinations of four strategies: question generation, summarization, clarification, prediction of what might occur" (*National Reading Panel Reports of the Subgroups*, page 4-46) • "In general, the evidence suggests that teaching a "In general, the evidence suggests that teaching a combination of reading comprehension techniques is the most effective. When students use them appropriately, they assist in recall, question answering, question generation, and summarization of texts. When used in combination, these techniques can improve results in standardized comprehension tests" (*Report of the NRP: Summary*, page 15) • "Help your students learn to use comprehension strategies in natural learning situations – for example, as they read in the content areas." (*Put Reading First*, p. 65) • "Having peers instruct or interact over the use of reading strategies leads to an increase in the learning of the strategies, promotes intellectual discussion, and increases reading comprehension. This procedure saves on teacher time and gives the students more control over their learning and social interaction with peers" (*National Reading Panel Reports of the Subgroups*, page 4-45)

It is important for teachers to remember that although many changes are taking place in the Department of Education, literacy standards for students have not changed. Teachers should regard new materials such as classroom libraries, Passport and Month by Month Phonics collectively, as the vehicle by which more students will reach these standards.

The material below is taken from The New York City's Department of Education's *A Standards-Based Scope and Sequence for Learning*. The simple language and clear explanations of specific learning goals in this scope and sequence, adapted from the New York City Performance Standards and the New York State Core Curriculum and taken from the parent brochures (*What Did You Learn In School Today?*), make them valuable tools for teachers' assessment and planning. A table, which summarizes the alignment between Federally recommended practices (the five dimensions of reading instruction) and New York City follows for grades K-3.

What is Expected in Grade 3

By the end of the school year, students should:

Reading—Reading Habits and Processes

- Choose reading as a way to enjoy free time at school and at home.
- Choose books they can read and understand on their own.
- Continue to have good literature read to them daily in all subject areas.
- Read and understand 30 chapter books.
- Read independently for sustained periods of time.
- Discuss books daily with the teacher, a classmate or in a group.
- Respond to literature in writing (e.g., charts, Post-its, reading logs).
- Learn new words daily from reading and discussion.
- Read a variety of fiction and nonfiction materials (e.g., books, magazines, instructions, reference materials).

Reading—Getting the Meaning

- Read aloud with fluency and expression, one-on-one with an adult, same-age partner or younger child.
- Show understanding by retelling, summarizing and analyzing relationships among parts of the text (e.g., how the beginning relates to the ending).
- Compare characters, setting and themes from one book to another.
- Use punctuation to help understand meaning, and read aloud smoothly from books that they have chosen themselves.
- Raise questions about what an author writes and try to answer questions through their reading.

Literature

- Compare and contrast books by the same author or in the same genre.
- Identify and compare characters, settings and themes from one book to another.
- Discuss author's craft (e.g., point of view, word choice, plot, beginnings and endings and character development.)

Reading—Print-Sound Code

- Use their knowledge of how words work to figure out new and challenging words.
- Decode words in text automatically.

Writing—Habits and Processes

- Write daily for extended periods on topics that they choose themselves.
- Write daily in all subject areas, such as social studies, science and mathematics.
- Take 10-12 pieces of writing through the process of revising, editing and publishing.
- Have a well developed sense of what makes a good piece of writing.
- Have a number of strategies for making work better and more interesting to an audience.
- Write a variety of pieces (poems, stories, reports, etc.) that are longer and more complex than in earlier grades.
- Keep a collection of their writing.
- Have opportunities to share finished work with an audience.

Writing—Purposes and Genres

- Write in order to:
  - Share an experience or event, real or imagined (narrative writing).
  - Learn new things and communicate information to others (report writing).
  - Tell what they think about a book (response to literature).
  - Tell how to do something (procedural writing).
  - Choose forms of writing that best suit what they want to say (poem, story, letter, etc.).
  - Begin to choose details that establish a mood and keep a reader interested.
  - Include different types of characters in stories, developed more fully with dialogue and description.
- Write stories with the reader's reaction in mind (make someone laugh, create suspense, etc.).
- Use in their own writing ideas and language from books they have read.
- Provide some kind of conclusion to their stories.

Writing—Language Use and Convention

- Spell most words correctly, and notice when a word does not look correct.
- Write using more of the types of words and sentences they read in books.
- Include new and more sophisticated vocabulary in their writing.
- Use periods, question marks, capital letters, exclamation marks and contractions correctly nearly all the time.
- Use classroom resources such as books, dictionaries, charts and word lists to help with writing and editing.

Listening and Speaking

- Listen and speak daily in whole class and small group discussions and in one-to-one conversations with the teacher in order to: Share observations, information and opinions.
- Listen respectfully and take turns speaking.
- Express thoughts clearly.
- Use comparison and analysis to explain ideas.
- Use information that is accurate and relevant to a discussion.
- Ask questions to further a discussion.
- Follow directions.
- Build on the ideas of others in conversation.

The first column below, taken from the United States Department of Education's "Effective Reading Instruction Checklist" provides an overview of the five dimensions of reading instruction: Phonemic Awareness, Phonics, Fluency, Vocabulary and Comprehension. The column in the middle shows examples of what New York City's Primary Literacy Standards expect students to know and be able to do by the end of each grade. The column on the right contains quotations from recent federal publications that illustrate the complex range of the research on which these federal standards are based. Overall, the chart shows the close alignment between federally recommended practices in teaching reading (the five dimensions of reading instruction) and New York City standards.

Phonemic Awareness – Grade 3

What Students Need to Learn	Primary Literacy Standards: Grade 3	Considerations from the Research
That spoken words consist of individual sounds or phonemes How words can be segmented (pulled apart) into sounds, and how these sounds can be blended (put back together) and manipulated (added, deleted, and substituted) How to use their phonemic awareness to blend sounds to read words and to segment sounds in words to spell them	Phonemic awareness is not a standard beyond first grade – research suggests that phonemic awareness is most effective in pre-kindergarten and kindergarten	• "PA training does not constitute a complete reading program. Rather, it provides children with essential foundational knowledge in the alphabetic system. It is one necessary instructional component within a complete and integrated reading program" (*NRP Report: Summary*, page 8) • "… there are many ways to teach PA effectively. In implementing PA instruction, teachers need to evaluate the methods they use against measured success in their own students" (*NRP Report: Summary*, page 8) • "These findings indicate that younger students gained the most PA…" (*NRP Report: Reports of the Subgroups*, page 2-24) • "Your students will differ in their phonemic awareness. Some will need more instruction than others" (*NRP Report: Summary*, page 9) • "You do not need to devote a lot of class time to phonemic awareness instruction. Over the school year, your entire phonemic awareness program should take no more than 20 hours" (*Put Reading First*, page 9) • "Instruction should be designed with the understanding that the use of invented spelling is not in conflict with teaching correct spelling. Beginning writing with invented spelling can be helpful for developing understanding of phoneme identity, phoneme segmentation, and sound-spelling relationships" (*Preventing Reading Difficulties in Young Children*, 195) • "…it is prudent to teach one [phonemic skill] at a time until each is mastered before moving on to the next and to teach student how each skill applies in reading or spelling tasks" (*NRP Report: Reports of the Subgroups*, pages 2-30 – 2-31) • "…children who were taught to manipulate phonemes with letters benefited more in their spelling than children whose manipulations were limited to speech" (*Report of the NRP: Reports of the Subgroups*, p. 2-29)

Phonics and Word Study – Grade 3

What Students Need to Learn	Primary Literacy Standards: Grade 3	Considerations from the Research
Accurate and rapid identification of the letters of the alphabet The alphabetic principle (an understanding that the sequence of sounds or phonemes in a spoken word are represented by letters in a written word) Phonics elements (e.g., letter-sound correspondences, spelling patterns, syllables, and meaningful word parts How to apply phonics elements as they read and write	**Reading Standard 3** • Decoding of the print-sound code should become automatic across the whole span of language **Writing Standard 3** • Notice when words do not look correct and use strategies to correct the spelling (for example, experiment with alternative spellings, look the word up in a dictionary or word list) • Correctly spell all familiar high-frequency words • Correctly spell words with short vowels and common endings • Correctly spell most inflectional endings, including plurals and verb tenses • Use correct spelling patterns and rules such as consonant doubling, dropping e and changing y to i • Correctly spell most derivational words (for example, -tion, -ment, -ly)	• "Programs should acknowledge that systematic phonics instruction is a means to an end. Some phonics programs focus primarily on teaching children a large number of letter-sound relationships. These programs do not allot enough instructional time to help children learn how to put this knowledge to use in reading actual words, sentences, and texts. Although children need to be taught the major consonant and vowel letter-sound relationships, they also need ample reading and writing activities that allow them to practice this knowledge" (*Put Reading First*, page 17) • "[Effective] programs also provide materials that give children substantial practice in applying knowledge of these relationships as they read and write" (*Put Reading First*, page 13) • "It is important to evaluate children's reading competence in many ways, not only by their phonics skills but also by their interest in books and their ability to understand information that is read to them" (*NRP Reports of the Subgroups*, page 2-136) • "In 1st grade, teachers can provide controlled vocabulary texts that allow students to practice decoding, and they can also read quality literature to students to build a sense of story and to develop vocabulary and comprehension" (*NRP Reports of the Subgroups*, page 2-97) • "Surprisingly, very little research has attempted to determine the contribution of decodable books to the effectiveness of phonics programs" (*NRP Reports of the Subgroups*, pages 2-98)

Fluency - Grade 3

What Students Need to Learn	Primary Literacy Standards: Grade 3	Considerations from the Research
How to decode words (in isolation and in connected text) How to automatically recognize words (accurately and quickly with little attention or effort) How to increase speed (or rate) of reading while maintaining accuracy	**Reading Standard 2** • Independently read aloud unfamiliar Level O books with 90 percent or better accuracy of word recognition (self-correction allowed) • Independently read aloud from Level O books that have been previewed silently on their own, using intonation, pauses and emphasis that signal the meaning of the text • Easily read words with irregularly spelled suffixes (for example, -ous, -ion, -ive) • Use the cues of punctuation to guide themselves in getting the meaning and fluently reading aloud from the increasingly complex texts they read • Use pacing and intonation to convey the meaning of the clauses and phrases of the sentences they read aloud **Reading Standard 3** • Decoding of the print-sound code should become automatic across the whole span of language	• "Two instructional approaches, each of which has several variations, have typically been used to teach reading fluency. One, guided repeated oral reading, encourages students to read passages orally with systematic and explicit guidance and feedback from the teacher. The other, independent silent reading, encourages students to read silently on their own, inside and outside the classroom" (*NRP Report: Summary*, page 24) • "The panel concluded that guided repeated oral reading procedure that included guidance from teachers, peers, or parents had a significant and positive impact on word recognition, fluency, and comprehension across a range of grade levels" (*NRP Report: Summary*, page 24) • "Programs in this category include paired reading, shared reading, and assisted reading, to note the most popular procedures" (*NRP Reports of the Subgroups*, page 3-1) • "It should be made clear that these findings do not negate the positive influence that independent silent reading may have on reading fluency, nor do the findings negate the possibility that wide independent reading significantly influences vocabulary development and reading comprehension" (*NRP Report: Summary*, page 13) • "Fluency develops as a result of many opportunities to practice reading with a high degree of success. Therefore, your students should practice orally rereading text that is reasonably easy for them – that is, text containing mostly words that they know or can decode easily" (*Put Reading First*, page 27) • "By listening to good models of fluent reading, students learn how a reader's voice can help written text make sense" (*Put Reading First*, page 26)

Vocabulary Instruction – Grade 3

What Students Need to Learn	Primary Literacy Standards: Grade 3	Considerations from the Research
The meanings for most of the words in a text so they can understand what they read How to apply a variety of strategies to learn word meanings How to make connections between words and concepts How to accurately use words in oral and written language	**Reading Standard 1** • Learn new words every day from their reading • Recognize when they don't know what a word means and use a variety of strategies for figuring it out (for example, ask others, look at the context, find the word in use elsewhere and look for clues there) • Know meanings of roots, prefixes and suffixes • Talk about the meaning of most of the new words encountered in independent and assisted reading • Notice and show interest in understanding unfamiliar words in texts that are read to them • Know how to talk about what nouns mean in terms of function (for example, "Water is for drinking"), features ("Water is wet") and category (for example, "Water is a liquid") • How to talk about verbs as "action words" • Talk about words as they relate to other words: synonyms, antonyms, or which word is more precise	• "Reading aloud is particularly helpful when the reader pauses during reading to define an unfamiliar word and, after reading, engages the child in a conversation about the book. Conversations about books help children learn new words and concepts and to relate them to their prior knowledge and experience" (*Put Reading First*, page 35) • ""Vocabulary is important because beginning readers use their oral vocabulary to make sense of the words they see in print. [R]eaders must know what most of the words mean before they can understand what they are reading" (*Put Reading First*, page 45) • ""Kindergarten instruction should be designed to stimulate verbal interaction, to instruct vocabulary and encourage talk about books" (*Preventing Reading Difficulties in Young Children*, page 323) • ""Children learn many new words by reading extensively on their own. The more children read on their own, the more words they encounter and the more word meanings they learn" (*Put Reading First*, page 35) • "…students also need to be able to determine the meaning of words that are new to them but not taught directly to them. They need to develop effective word-learning strategies" (*Put Reading First*, page 37)

Comprehension – Grade 3

What Students Need to Learn	Primary Literacy Standards: Grade 3	Considerations from the Research
How to read both narrative and expository texts How to understand and remember what they read How to use comprehension strategies to improve their comprehension How to communicate with others about what they read	**Reading Standard 1** • Read 30 chapter books a year, independently or with assistance, and regularly participate in discussions of their reading with another student, a group or an adult • Reread some favorite books, or parts of longer books, gaining deeper comprehension and knowledge of author's craft • Listen to and discuss at least one chapter read to them every day • Discuss underlying themes or messages when interpreting fiction • Read and respond to poems, memoirs and plays written by peers • Identify and discuss recurring themes across works • Evaluate literary merit and participate informatively in peer talk about selecting books to read • Examine the reasons for a character's actions, accounting for situation and motive • Recognize genre features, understand differences among genres and compare works by different authors in the same genre • Note and talk about author's craft: content, point of view, word choice, plot, beginnings and endings, and character development • Note and talk about author's craft: content, point of view, word choice, plot, beginnings and endings, and character development • Use comparisons and analogies to explain ideas • Refer to knowledge built during discussion • Recognize when they don't know what a word means and use a variety of strategies for figuring it out (for example, ask others, look at the context, find the word in use elsewhere and look for clues there)	• "… readers derive meaning from text when they engage in intentional, problem solving thinking processes. The data suggest that text comprehension is enhanced when readers actively relate the ideas represented in print to their knowledge and experiences and construct mental representations in memory" (*Report of the NRP: Summary*, page 14) • "The instruction of cognitive strategies improves reading comprehension in readers with a range of abilities. This improvement occurs when teachers demonstrate, explain, model, and implement interactions with students in teaching them how to comprehend a text" (*National Reading Panel Reports of the Subgroups*, page 4-47) • "Teachers not only must have a firm grasp of the content presented in text, but also must have substantial knowledge of the strategies themselves, of which strategies are most effective for different students and types of content and of how best to teach and model strategy use" (*Report of the NRP: Summary*, page 16) • "One of the main methods is to have the teacher model an approach by showing how she or he would try to understand the text, using two or more combinations of four strategies: question generation, summarization, clarification, prediction of what might occur" (*National Reading Panel Reports of the Subgroups*, page 4-46) • "In general, the evidence suggests that teaching a combination of reading comprehension techniques is the most effective. When students use them appropriately, they assist in recall, question answering, question generation, and summarization of texts. When used in combination, these techniques can improve results in standardized comprehension tests" (*Report of the NRP: Summary*, page 15) • "Help your students learn to use comprehension strategies in natural learning situations – for example, as they read in the content areas." (*Put Reading First*, p. 65) • "Having peers instruct or interact over the use of reading strategies leads to an increase in the learning of the strategies, promotes intellectual discussion, and increases reading comprehension. This procedure saves on teacher time and gives the students more control over their learning and social interaction with peers" (*National Reading Panel Reports of the Subgroups*, page 4-45)

Comprehension Grade 3 *(continued)*

What Students Need to Learn	Primary Literacy Standards: Grade 3	Considerations from the Research
	Reading Standard 2 • Use the cues of punctuation to guide themselves in getting the meaning and fluently reading aloud from the increasingly complex texts they read • Use pacing and intonation to convey the meaning of the clauses and phrases of the sentences they read aloud • Monitor their own reading, noticing when sentences or paragraphs are incomplete or when texts do not make sense • Use their ear for syntax to help figure out the meaning of new words • Infer the meaning of words from roots, prefixes and suffixes, as well as from the overall contextual meaning of what they are reading • Analyze the relations among different parts of a text • Raise questions about what the author was trying to say and use the text to help answer the questions • Capture the meaning from figurative language (for example, similes, metaphors, poetic images) and explain the meaning • Compare one text to another text they have read or heard • Discuss why an author might have chosen particular words • Say how a story relates to something in real-life experience • Explain the motives of characters • Discuss plot and setting • Use the structure of informational text to retrieve information • Analyze the causes, motivations, sequences and results of events in informational texts • Understand the concepts and relationships described in informational texts • Use reasoning and information from within and outside the text to examine arguments • Describe in their own words what new information they gained from nonfiction text and how it relates to their prior knowledge • Follow instructions or directions they encounter in the more complicated functional texts they now are reading	

What is Expected in Grade 4

By the end of the school year, students should:

Reading

- Read and understand:
  - At least 25 books.
  - At least four books about one subject, or by the same writer or in one genre of literature.
- Show evidence of understanding their reading in both writing and classroom discussion.
- Relate new ideas and information in books to previous knowledge and personal experience.
- Read familiar books aloud:
  - With accuracy and expression.
  - Using strategies for self correction.
  - Using strategies to figure out unfamiliar words
- Read silently and independently.
- Use technology to support reading.
- Keep a record of what has been read, reflecting goals and accomplishments.

Writing

- Go through a process of planning, drafting, revising and editing before it is considered a finished product. By the end of the school year, students are required to produce four types of writing:
  - **Informational writing,** such as a science or social studies report. This writing should include appropriate facts and details, and create an organizing structure appropriate to purpose, audience and context.
  - **A response to literature,** such as a book review. This writing should show an under standing of the book's story, setting and characters, and make reference to the text.
  - **A story, fictional or autobiographical.** This writing should establish interesting characters and situations, and should include details and descriptions.
  - **A narrative procedure** explaining how to do something. This writing should lay out clear steps that are easy to follow.
- All finished writing should have a beginning, a middle and an end; should use basic punctuation; and should spell most words correctly.

Speaking, Listening and Viewing

- Participate in whole-class lessons, small-group meetings and one-to-one conversations with a teacher, in order to:
  - Collect information and identify important ideas.
  - Ask questions to further understanding, and repeat what they have heard in their own words.
  - Respond to questions thoughtfully, using details and examples.
  - Take turns speaking, and respond to each other's questions and comments.
  - Express opinions and back them up with reasons.

- Prepare and deliver an individual presentation, in which they:
  - Present information so that their audience understands and is interested.
  - Organize what they will say using notes or other memory aids.
  - Make decisions on what to say based on how they want the audience to respond, not just according to what information they can find.
- Make informed judgments about television, radio and film productions.

Grammar and Usage of the English Language

- Demonstrate correct use of:
  - Grammar, including nouns, adjectives and verbs.
  - Paragraph structure, including rules of dividing a piece into paragraphs.
  - Punctuation such as commas, periods, exclamation points and question marks.
  - Sentence construction, including statements, questions and exclamations.
  - Spelling strategies for fourth grade content-area vocabulary.
- Revise work by:
  - Making their writing easier to understand.
  - Adding or deleting details and explanations.
  - Editing for spelling and punctuation.
  - Rearranging the sequence of words, sentences and paragraphs.

Literature

- Use the literature read during the school year to:
  - Identify similar themes across different books.
  - Think about the author's word choices and decisions about content.
  - Compare different types of literature (including fiction, nonfiction, poetry and drama).
  - Describe the personalities of individual characters, and why they act the way they do.
  - Develop ideas (for example, draw conclusions and make predictions) about events, characters and settings.
- Choose books on an appropriate level based on personal needs and interest.
- Produce written work in at least one genre (for example, memoir, poetry, drama).

What is Expected in Grade 5

By the end of the school year, students should:

Reading

- Read and understand:
  - At least 25 books.
  - At least four books about one subject, or by the same writer or in one genre of literature.
  - Informational texts (such as reference materials, newspapers and magazines, and textbooks) related to all school subjects.
- Show evidence of understanding their reading in both writing and classroom discussion.
- Skim texts to get an overview of content or locate specific information.
- Put together ideas and information from different books, making decisions about what is most important.
- Read familiar books aloud:
  - With accuracy and expression.
  - Using strategies for self-correction.
  - Using strategies to figure out unfamiliar words.
- Read silently and independently.
- Use technology to help organize reading lists.
- Keep a record of the year's reading, to show goals and accomplishments.

Writing

- Student writing should go through a process of planning, drafting, revising and editing before it is considered a finished product. By the end of the school year, students are required to produce four types of writing:
  - **Informational writing,** such as a science or social studies report using at least three sources of information. This writing should be organized so that facts are set out in a logical order and should use details and examples to support larger ideas.
  - **A response to literature,** such as an essay connecting a story and its characters to personal experience. This writing should express the student's thinking and should use examples from the story to support his or her ideas.
  - **A story, fictional or autobiographical.** This writing should establish interesting charac ters and situations through the use of details and descriptions.
  - **A narrative procedure** explaining how something is done. This writing should lay out clear steps that are easy to follow. All finished writing should have a beginning, a middle and an end; should use basic punctuation; and should spell most words correctly.

Speaking, Listening and Viewing

- Participate in whole-class lessons, small-group meetings and one-to-one conversations with a teacher, in order to:
  - Collect information and identify important ideas.
  - Ask questions to further understanding and repeat in their own words what they have heard.

- Respond thoughtfully to questions, using details and examples.
- Express their own opinions and judgments.
- Take turns speaking and respond to each other's questions and comments.
- Share data, facts and ideas, and back them up with sources and explanations.

• Prepare and deliver an individual presentation, in which they:
- Present reports five to seven minutes long, for teachers and other students in all subject areas.
- Organize what they will say using notes or other memory aids.
- Use different sources of information and summarize main points at the end so that the audience will respond in a certain way.

• Make informed judgments about television, radio and film productions.

Grammar and Usage of the English Language

• Demonstrate correct use of:
- Grammar, including irregular verbs.
- Paragraph structure, including opening, middle and closing sentences.
- Punctuation, including quotation marks, commas and colons.
- Sentence construction, including correct subject/verb agreement and verb tense.
- Spelling strategies for fifth grade content-area vocabulary.

• Revise work by:
- Making their writing easier to understand.
- Rearranging the sequence of words, sentences and paragraphs.
- Adding or deleting details and explanations.
- Using dictionaries and reference books to assist in editing.

Literature

• Use the literature read during the school year to:
- Identify similarities and differences in theme from book to book.
- Think about how the author's word choices and decisions about content communicate meaning.
- Look at what makes one type of literature different from another.
- Describe and compare the personalities of different characters, and why they act the way they do.
- Develop ideas (for example, draw conclusions, make predictions) about events, characters and settings.
- Select books based on personal needs and interest.
- Produce written work in at least one genre of literature (for example, autobiography).

It is important for teachers to remember that although many changes are taking place in the Department of Education, literacy standards for students have not changed. Teachers should regard new materials such as classroom libraries and Ramp-Up collectively, as the vehicle by which more students will reach these standards.

The material below is taken from The New York City's Department of Education's *A Standards-Based Scope and Sequence for Learning*. The simple language and clear explanations of specific learning goals in this scope and sequence, adapted from the New York City Performance Standards and the New York State Core Curriculum and taken from the parent brochures (*What Did You Learn In School Today?*), make them valuable tools for teachers' assessment and planning.

What is Expected in 6th Grade

By the end of the school year, students should:

Reading

- Read and understand:
  - At least 25 books.
  - At least four books about one subject, or by the same writer or in one genre of literature.
  - Informational texts (such as reference materials, newspapers and magazines, and textbooks).
- Show evidence of understanding their reading both in writing and classroom discussion.
- Skim texts to get an overview of content or locate specific information.
- Put together ideas, information and points of view from several books.
- Read silently and independently.
- Read a series of steps to accomplish a task (for example, follow a recipe).
- Use technology to support and extend reading.
- Keep a record of the year's reading, reflecting goals and accomplishments.

Writing

- Student writing should go through a process of planning, drafting, revising and editing before it is considered a finished product. By the end of the school year, students are required to produce four types of writing:
  - **Informational writing,** such as a feature article or report using three or more sources of information. This writing should use details and examples to support larger ideas.
  - **A response to literature,** such as an essay making connections between characters or themes from different stories. This writing should express the student's thinking and should use examples from the stories to support his or her ideas.
  - **A story, fictional or autobiographical.** This writing should use a variety of strategies to create interest, such as dialogue, suspense and sensory details.
  - **A narrative procedure** explaining how something is done. This writing should lay out clear steps that are easy to follow and should anticipate anything that may be confusing to a reader. All finished writing should have a beginning, a middle and an end; should use correct punctuation; and should spell most words correctly.

Speaking, Listening and Viewing

- Participate in whole-class lessons, small-group meetings and one-to-one conversations with a teacher, in order to:
  - Make connections between different sources of information and ideas.
  - Ask questions to understand better.
  - Respond thoughtfully to questions, using details and examples.
  - Use knowledge from other subjects and personal experience to form and express opinions.
  - Take turns speaking and respond to each other's questions and comments.
  - Share data, facts and ideas, and back them up with sources and explanations to persuade a listener.
- Prepare and deliver an individual presentation, in which they:
  - Present reports five to seven minutes long for teachers and other students, in all subject areas.
  - Organize what they will say using notes or other memory aids.
  - Begin by stating a main idea or purpose; support it with details, examples and reasons; and end by summarizing main points.
- Make informed judgments about television, radio and film productions.

Grammar and Usage of the English Language

- Demonstrate correct use of:
  - Grammar, including correct subject/verb agreement.
  - Paragraph structure, including main and supporting ideas.
  - Punctuation, including semi-colons, quotation marks, commas and colons.
  - Sentence construction, including correct subject/verb agreement and verb tense.
  - Spelling strategies for sixth-grade content-area vocabulary.
- Revise work by:
  - Making their writing easier to understand.
  - Rearranging the sequence of words, sentences and paragraphs.
  - Adding or deleting details and explanations.
  - Using dictionaries, reference books and sample papers to assist in editing.
  - Learning word processing skills (e.g., deleting or copying text).

Literature

- Use the literature read during the school year to:
  - Identify and compare similar themes in a variety of books.
  - Notice and think about the way descriptive language (for example, simile, metaphor, personification) helps an author create meaning.
  - Identify and compare literary elements (for example, setting, plot, character, rhythm, rhyme) in different types of literature.
  - Examine the ways in which characters change and develop throughout a story.
  - Develop and compare ideas (for example, draw conclusions, make predictions) about events, characters and settings from one book to another.
  - Produce written work in at least one genre of literature (for example, poetry).

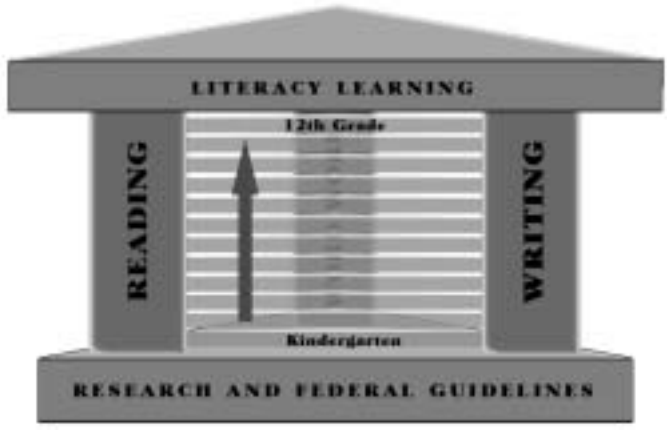
Section 4:
Making the Pieces Fit

There are many teaching methods and materials for reading instruction discussed in this handbook. This section is designed to illustrate how these methods and materials come together during the reading and writing workshops. The material in this section is divided into three sections for easy reference. These sections are as follows:

- Department Of Education supports for the Literacy Initiative
- Sample literacy workshop schedules (K-2, 3-5, 6-8)
- Suggestions for weaving literacy throughout the curriculum

Department of Education Supports for this Initiative

A handbook does not teach children. Materials and curriculum units do not teach children, teachers do. An effective plan for literacy instruction must include many types of support for teachers and others who must implement it. Current research in effective teaching practices clearly states that materials and strategies are not enough (Allington, 2001). School-based professional development, classroom coaching and modeling best practices help produce effective teacher learning that results in desired student outcomes (Cunningham and Allington, 2003; Daniels, et al, 1999, West and Staub, 2003).



If we return to the metaphor of "building a structure" for literacy learning (see Section 1), we see that the Three Pillars of Literacy Instruction are firmly anchored to the foundation of Research and Federal Guidelines. This structure for teaching and learning is designed to provide effective teaching practices and improved student outcomes from Kindergarten to 12th grade by constructing multiple supports at each level that fit together seamlessly.

The Comprehensive Approach to Balanced Literacy: A Handbook for Educators

This Literacy Handbook will be shared with teachers, literacy coaches and school administrators. The handbook outlines instructional practices and will be a resource for professional development. In addition to a description of the theoretical basis for the Comprehensive Approach to Balanced Literacy, the handbook includes definitions of Balanced Literacy components, sample curriculum maps and curriculum units, summaries of state and federal guidelines, descriptions of DOE assessments and professional resources. This handbook was designed as a living document, and additional materials and sections will be forthcoming. For example, a section on conferencing with students and studying student work will be added to

the handbook during the Fall of 2003. Customized sections for literacy coaches are also under development. The handbook has been created to fit in a loose leaf binder, in order to accommodate the addition of future sections and pages.

Instructional Materials

To supplement the handbook, the DOE has provided new instructional materials in K-9 classrooms. These materials, described in Section 2, give teachers the appropriate tools to implement balanced literacy.

Literacy Coaches

The literacy coach is a master teacher who models, supports and facilitates rigorous adult learning through professional conversations, intervisitations and workshops.

> *…The DOE will design ongoing professional development that focuses on both content and methodology. Professional development will be designed for classroom teachers, literacy coaches, parent coordinators, school leaders and Local Instructional Supervisors.*

Literacy coaches will provide an essential level of support at each school. Each literacy coach will provide teacher support, model lessons and provide on-site professional development. Coaches will focus on the three pillars of the DOE's vision for literacy learning: Reading, Writing and Word Work. The coaches will facilitate teacher learning by working with groups of teachers to examine student work and sharing best practices in his/her school. He/she will organize teacher study groups, help set up model classrooms, work with small groups of teachers during common planning times and coordinate the critical training experiences that must take place in every school.

Professional Development

Furthermore, the Department has planned a multi-dimensional professional development program to support this comprehensive model. The DOE will design ongoing professional development that focuses on both content and methodology. Professional development will be geared towards classroom teachers, literacy coaches, parent coordinators, school leaders and local instructional supervisors. This plan began in June 2003 with an overview of the Literacy Initiative for Regional and Local Instructional Supervisors. Literacy coaches will begin their training during July and August of 2003.

Exploring Children First: An Introduction to the Literacy and Mathematics Initiatives (Professional Development CD-ROM)

In June 2003, literacy and mathematics teachers received a CD-ROM entitled *Exploring Children First* that provided an overview of the literacy and mathematics initiatives. Teachers will have had a chance to read and interact with the information on the CD during the summer. Teachers are invited to continue working with the information on the CD by themselves, and/or with coaches and groups of teachers.

Sample Literacy Schedules

The sample schedules in this section are intended to paint a clear picture of literacy instruction that employs the workshop model (mini-lesson, independent and/or small group work and share time).

In K-3 classrooms, teachers need to plan for 90 minutes of literacy instruction in reading and writing and an additional 30 minutes of word work. There are many ways to plan within the reading and writing workshop model. The following pages provide samples of how classroom teachers can organize for literacy instruction. As you can see, the schedules provide a range of teaching strategies and methods to ensure that students are immersed in the rules and beauty of language.

In 4th and 5th grade classrooms, teachers need to plan for 90 minutes of reading and writing instruction which includes time for word study. If the school schedule allows, 90 minutes of reading and writing and an additional 30 minutes of word work provide a more complete workshop for the children. It is crucial that students have an extended block of time for reading and writing to ensure ample time for independent practice and small group work. Teachers can prepare students for the nonfiction reading demands in middle and high schools by adding functional and public documents to the rich literature selections in these grades.

In grades 6-8, teachers need to plan for 90 minutes of reading and writing instruction which includes word study.

In grade 9, teachers must plan for 90 minutes of instruction for students in levels I and II. These students will either be in the Ramp-Up program or will follow a similar instructional schedule to that in grades 6-8.

K – 3rd Grade Reading Workshop (45-60 Minutes)

Grouping	Activities	Time
Mini Lesson Whole Class	**Read Aloud** - Author, Genre, Theme studies and/or **Shared Reading** - Modeled think aloud and/or **Word Work:** Strategies for comprehension and phonemic awareness (*Month-by-Month* activities) such as directionality; one-to-one matching; monitoring (searching, rereading, self-correcting); attending to print; beginning/ending/medial sound and letters; reading ahead; predicting and confirming, noticing patterns, etc.	**10 - 15 minutes**
Independent and/or small group work Small, Flexible Groups Based on Student Needs	**Independent Reading, Buddy Reading** and/or **Literacy Center** examples include: Poetry, Puppets, Book-making, Science observation, Listening center, ABC Study, etc. (centers should be labeled). Students may be involved in **Small group, Guided Reading, or *Passport* Groups** focusing on strategies and word work. The teacher moves around the room taking notes and observing children, supporting them in cooperative problem solving with appropriate strategies including: predicting using meaning; picture cues; sound/letter cues; directionality; one-to-one matching; self-correcting (Does it make sense? Does it look right? Does it sound right?); etc.	**30 -35 minutes**
Share Whole Class	Short share session that reviews the original mini-lesson. Selected students demonstrate the skills and processes modeled during the mini-lesson.	**5 -10 minutes**

If a teacher has time to schedule an hour-long workshop, the 60-minute schedule (above) may be used.

K – 3rd Grade Writing Workshop (45-60 Minutes)

Grouping	Activities	Time
Mini Lesson Whole Class	**Read Aloud** - Teacher select specific text to illustrate a specific writing strategy, descriptive language, writer's craft and/or approach to story; explore fluency; reinforce text/illustration connections (Mayor's K-3 Library; Big Book, Chart, etc). and/or **Modeled Writing** - Teacher demonstrates strategies for: thinking about the writing process, pre-writing, drafting, sharing and publishing, author techniques, spelling, handwriting, etc. (Chart paper, Dry wipe, Overhead, etc.) and/or **Shared Writing** - Teacher and student compose together. The teacher works to capture the students' ideas and put them into print. and/or **Interactive Writing** - The teacher generates the majority of the text and asks the class to add words that "fit." Often with a focus on word work, Interactive writing is designed for students to "get the idea".	**10 - 15 minutes**
Independent and/or small group work Small, Flexible Groups Based on Student Needs	**Independent Writing** - Students may write in a variety of modes and genres (e.g. journals, lists, ABC books, signs, letters, thematic studies, family stories, etc). Students may also write with partners or small groups. Teacher confers with individual students to inform teaching and to assess progress. and/or **Guided Writing Groups** – The teacher meets with a small, flexible group of students to work on specific writing needs.	**25 -30 minutes**
Writers Share Whole Class	Share and Respond: select students share their writing. Audience response provides positive feedback, possibly including ideas for extensions and new ideas for writing.	**10 -15 minutes**

If a teacher has time to schedule an hour-long workshop, the 60-minute schedule (above) may be used.

Please note: Some teachers may want to start their literacy block with reading workshop and others may want to start with writing workshop. There is room for classroom teachers to make decisions about the order and sequence. Teachers must vary the different components of the Reading/Writing Workshop to ensure a rich and varied approach to reading and writing.

Suggested New York City *PASSPORT* Models of Implementation

Grades K-3

The *New York City Passport Reading Intervention System* is a supplement to core instruction for struggling readers and is designed to be delivered to small groups of up to six students. The primary consideration in building an instructional plan is to provide struggling readers with all the *Passport* modules over a 26-week period.

School leaders and classroom teachers are in the best position to observe students closely and to decide how to best organize the instructional day to meet the literacy needs of every student. Each school has unique requirements that make one instructional approach more feasible than another. The following list of models is not intended to be exhaustive, but to provide options and approaches that schools can expand and alter to fit their needs.

Specialist Model:

Reading specialists, Title I teachers, resource teachers, or ESL specialists can provide *Passport* instruction. Instruction can occur during the reading block, at other times in the instructional day, or during the extended day depending upon the number of students to be served. Under this model, specialists instruct different groups of students and administer VIP measures while the classroom teacher works with the remainder of the class. Specialists can group children together from several classrooms and provide instruction. Specialists communicate with classroom teachers to provide the instructional transition to the core literacy program.

Teacher and Paraprofessional Model:

Paraprofessionals and student teachers can instruct *Passport* students. *Passport* lessons are designed for ease of delivery and implementation, and may be taught by a degreed professional or competent trained paraprofessional.

When there is one *Passport* group (six students) in the classroom, those students can be taught by the teacher or the paraprofessional.

When there are two *Passport* groups (12 students) in the classroom, the teacher can teach one group and the paraprofessional can teach another group during the same block of time. Or the two groups can be staggered and taught by the teacher or the paraprofessional.

Single Teacher Model:

One group (six students) The teacher instructs *Passport* students while other students are involved in small group or other independent activities. The *Passport* curriculum modules do not have to be taught in a single block; they can be separated as necessary so that the teacher works with *Passport* students at two different times. (See *The New York City Passport Reading Intervention System* handout.)

Two groups (12 students) This classroom should be a priority for providing a trained paraprofessional or volunteer or using a school or district specialist. If the teacher has a majority of students eligible for *Passport* and no additional support is available, the teacher can teach struggling readers in two small groups during different times in the day, or, as a last choice, teach the whole group at the same time.

Other School Design Models:

Rotate three to four teachers who provide Academic Intervention Service (AIS) through a classroom to simultaneously work with groups of students at the same time. (Stagger literacy blocks throughout the day to allow for AIS teachers' rotation.)

Stagger the daily schedules of teachers who provide AIS so some teachers begin or end later in the day and provide *Passport* instruction before or after school.

Implementation Parameters:

Whichever model a school selects, the implementation of *Passport* should focus on the following essential parameters:

- *Passport* students should receive all 26 weeks of lessons unless they meet the benchmarks and exit the program.
- *Passport* students should be assessed using the Vital Indicators of Progress (VIP) at three designated benchmark periods.
- Ongoing progress monitoring should inform instruction. Teachers have the opportunity to formally assess students every week, using VIP progress monitoring measures and Assessment Checkpoints.
- Each *Passport* A-C lesson consists of two instructional modules. Each module should be taught in its entirety every day. However, teachers have the flexibility to offer each module at different times of the day.
- *Passport* D provides a supplemental module for 3rd grade. This module is provided for students who still need targeted instruction in word work,

4th – 5th Grade Reading Workshop (45-60 Minutes)

Grouping	Activities	Time
Reading Mini Lesson Whole Class	**Read Aloud** - Author, Genre, Theme studies and/or **Shared Reading** - Modeled think aloud Strategies that support comprehension include: connecting prior knowledge and previous reading; predicting and confirming; searching for cues (pictures/meaning, structure of language, visual, patterns, details); self-monitoring/self-correcting/ self-assessing; elements of story, literacy devices, author techniques; character development; problem(s)-event(s)-solution(s); beginnings/endings sequence ; cause-effect; skimming/scanning; rereading for details; main idea; fluency/phrasing; using new and unusual language; what to do when facing text difficulties (predict, read on, check); Retelling strategies; comprehension and phonemic clues; phonemic awareness (understanding how words work); using word walls/word study, etc.	**10 - 15 minutes**
Independent and/or small group work Small, Flexible Groups Based on Student Needs	**Independent Reading** and **Buddy Reading** **Guided Reading** - Teacher works with small, flexible groups focusing on specific strategies based on common needs including: comprehension and phonemic awareness; literal and inferential thinking; fluency/ phrasing; word study; noticing vivid and descriptive language; Predicting and confirming; genre, theme, and author studies, etc. **Literature/Project Groups** - Students work in small focused groups around a particular book or topic.	**30 -35 minutes**
Readers Share Whole Class	**Readers Share** - provides opportunities for students to reflect on their reading, to discuss strategies explored, and insights/challenges that were uncovered during reading workshop.	**5 -10 minutes**

If a teacher has time to schedule an hour-long workshop, the 60-minute schedule (above) may be used.

4th – 5th Grade Writing Workshop (45-60 Minutes)

Grouping	Activities	Time
Writing Mini Lesson Whole Class	**Read Aloud, Modeled Writing or Shared Writing** Teacher demonstrates strategies for writing (content, mechanics, pacing), or uses an author to model successful strategies including purpose, audience, how words work, conventions of grammar, and revision.	**10 - 15 minutes**
Independent and/or small group work Small, Flexible Groups Based on Student Needs	**Independent Writing** Students work independently, with partners, and in small groups, while the teacher confers and assesses. The information the teacher jots down serves to document progress, inform future mini-lessons, and facilitate share meetings. **Guided Writing Group** - Teacher works with small, flexible groups focusing on a specific strategy or skill.	**30 -35 minutes**
Writers Share Whole Class	Share outs provide opportunities for students to respond to the process and content of writing, set criteria for quality work, receive positive feedback and form a community of writers.	**5 -10 minutes**
Word Work Whole Class (may include 3rd grade *Passport* group)	**Word Work** (Comprehension strategies/Test preparation) - involves activities that enable students to interact with text successfully in order to improve test scores. Activities include: retelling, text knowledge, chunking information, monitoring/self-correcting, note taking, text mapping, utilizing graphic organizers, interpreting/ drawing conclusions, compare and contrast two or more passages, etc. 3rd Grade *Passport* Group	Can be part of the mini-lesson in reading or writing, or a discreet 30-minute lesson if time allows

If a teacher has time to schedule an hour-long workshop, the 60-minute schedule (above) may be used.

6-8th Grade Reading Workshop (45 Minutes)

Grouping	Activities	Time
Reading Mini Lesson Whole Class	**Shared Reading** - Think Aloud Strategies include: Skimming and scanning for main idea and details; using charts, inferential thinking skills; word patterns; locating information; outlining; note-taking; rereading, pacing, adjusting purposes for reading; etc. **Word Work** - Vocabulary, comprehension strategies, etc.	**10 minutes**
Independent and/or small group work Small, Flexible Groups Based on Student Needs	**Independent reading**, and/or partner reading - teacher confers with students. **Guided Reading** - Teacher works with small, flexible groups of students who have similar needs. These are short terms groups focused on particular strategies. Strategies include: use semantic, syntactic and phonemic clues to make meaning; retell main idea and details; use graphic organizers (outlines, etc.); analyze and explain relationships between passages; vocabulary building; sequential reasoning - cause and effect; Inferential thinking, predicting and confirming; analysis of elements of genres, author's style, and techniques; etc. **Literature Circle/Project Groups** - Students work in small focused groups around a particular book or topic.	**30 minutes**
Readers Share Whole Class	Share Meetings provide opportunities for readers to share insights and strategies that they have learned during the independent reading times.	**5 minutes**

Please note: In the event that the literacy block in the middle schools is divided, the time can be divided between reading workshop and writing workshop. Word work is a part of each mini-lesson before each workshop. In addition, word work should be part of other content areas (social studies, science, mathematics, technology, etc.) so that specific vocabulary and comprehension strategies can be explored in different areas. It is important to remember that these literacy blocks are in service to the student's critical and aesthetic experiences with a wide-range of literary genre.

6-8th Grade Writing Workshop (45 Minutes)

Grouping	Activities	Time
Writing Mini Lesson Whole Class	**Modeled Writing** - **Read Aloud** - Teacher demonstrates strategies in brainstorming topics, purpose, audience, drafting, revising, proofreading, grammar check, publishing. **Word Work** - vocabulary, descriptive language, word patterns, etc. Quality award-winning literature and authors should be used as models for writing. Making rubrics explicit can assist students.	**10 minutes**
Independent and/or small group work Small, Flexible Groups Based on Student Needs	**Independent Writing** or with partners or small groups. Teacher confers with individual students to inform teaching and to assess student progress. **Project-based Writing/Technology Connections** - Students will write across the curriculum in all subject areas throughout the day, as well as, during this period. They will be involved in notebook writing, inter-disciplinary studies, research skills, note taking, first draft, revising, and publishing their work. Some genres may include: magazines, newspaper articles, letters, interviews, photo essays, how-to guides, attribute charts, historical fiction and biographies.	**30 minutes**
Share Whole Class	Selected Students discuss their writing (process and content). Audience response provides positive feedback, as well as ideas, to raise the standards.	**5 minutes**

Please note: In the event that the literacy block in the middle schools is divided, the time can be divided between reading workshop and writing workshop. Word work is part of each mini-lesson before each workshop. In addition, word work should be part of other content areas (social studies, science, mathematics, technology, etc.) so that specific vocabulary and comprehension strategies can be explored in different areas. It is important to remember that these literacy blocks are in service to the student's critical and aesthetic experiences with a wide-range of literary genre.

Literacy Throughout the Curriculum

What does this look like in your classroom?

A model classroom that exemplifies the ideas in this Literacy Handbook is one that has a wonderful, diverse classroom library filled with a rich collection of books. These books are arranged and presented according to genre, author, and topic. Some of these books are leveled to support readers. There are sets of books for literacy circles and guided reading groups. The student desks are arranged so there is opportunity for small group and partner work, one-to-one conferencing as well as whole class instruction. In many classrooms this would include a meeting area that has a large chart stand and pads available for constructive mini-lessons, shared reading etc. There are also plenty of materials and resources for student writing, such as student journals, student portfolios, writer's notebooks, dictionaries, etc.

Writing Across the Curriculum

Writing for authentic purposes for sustained periods of time on a daily basis enables students to experience the pleasures of authorship while enhancing their literacy development. Students draft, revise, and publish their writing, supported by teachers who model effective strategies and confer with both individual students and small groups. This modeling encourages collaboration and shared learning experiences, while providing opportunities to write across the curriculum. Teachers help students demonstrate their strategies for learning, reflect on their learning processes, and assess their own development as readers. Students make decisions about topic choice, appropriate genre, purpose, and audience. In addition, students need multiple models and experiences with narrative procedure, theme study, research and persuasive essays throughout the curriculum. Students in upper elementary school, middle school and high school also require opportunities to read and analyze primary documents, such as political cartoons and illustrations, in preparation for the SED Social Studies tests and Regents.

Spelling is the visual vehicle that carries meaning, and it is taught within the context of the writing process. In order for students to become competent spellers, they need to learn a variety of strategies. These include the spelling of high frequency words, common spelling generalizations and rules, derivative words and word parts that carry meaning and how to use resources, e.g., environmental print, word walls and dictionaries. Assessing student writing reveals to both teacher and pupil what a student knows and can apply in spelling, as well as what needs to be taught. Teachers then develop an effective spelling program within the context of an authentic reading and writing setting. High expectations for standard spelling, encouragement to take risks to try to spell unfamiliar words, appropriate word study, and frequent opportunities to write, proofread, and publish for real audiences will ensure spelling success for all our students.

Reading Across the Curriculum

Students need a wide range of reading experiences so they are well prepared to be active learners in our print-rich world. In addition to having multiple experiences with different genres, teachers need to make sure there is a balance of fiction and nonfiction for read alouds, shared reading, guided reading and independent reading. Comprehension strategies, theme/topic based vocabulary and oral fluency are equally important in the nonfiction areas of social studies, science, mathematics and technology. *Nonfiction Matters* (Harvey, 1998) and *The Research Workshop* (Rogovin, 2001) provide important supports for teaching reading strategies in genres other than fiction to sustain student inquiry.

The Role of the Arts in Literacy

Many believe the arts were our first form of literacy. From cave drawings to verbalizations, the arts have been core to our earliest communications and record keeping. The arts continue to play a critical role in the literacy lives of our students. Not only do the arts provide important foundations for literacy learning, they also create ways for students to communicate their ideas.

Drama, readers' theatre, the visual arts, dance, and music help students make sense of the world around them. The arts also allow students to learn about self-expression and personal connection to story. From using illustrations as visual cues for reading to creating art in response to literature, students need multiple ways to gain and show understanding.

Integrating Social Studies and Science into your classroom:

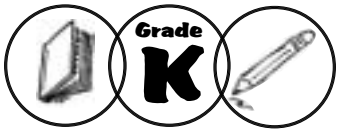
Using an integrated core curriculum affords students the opportunity to make meaningful connections between all subject areas through in-depth study (Jacobs, 1989; Rogovin,1998; Pappas, Kiefer & Levstik, 1999; Levstik, 1996). Using the NYS Content Standards, *NYC Performance Standards* (including the Applied Learning Standards), teachers develop interdisciplinary units of study that incorporate a variety of reading and writing genres. Students collect information and organize their thinking using journals and graphic organizers (such as webs and Venn diagrams), and analyze their findings in order to draw conclusions and discover new meanings. Interpreting and creating nonfiction resources such as newspapers, timelines, maps, and charts help students understand their world through cooperative, project-based learning. Through the process of drafting, revising, and publishing, students communicate their knowledge to the school and the broader community. Literature and hands-on project-based learning are the core of instruction, with textbooks providing supplementary support. Homework enriches classroom understanding and links the home with the school's efforts to develop stronger literacy ability. In order to promote the lifelong habit of reading students must also read at home as part of their regular homework assignments.

Short, K.G. & Harste, J.C. (1995) provide an important model that illustrates the value of thematic studies and how core literacy components service student inquiry. For schools that use thematic, project-based learning it is critical for the teacher to be both mindful and deliberate in the structures put in place in the classroom. The selection of appropriate reading and writing activities is critical to ensure that all children are getting the appropriate supports and challenges to gain the necessary skills and strategies they need as readers and writers. The model of teaching and learning exemplified at the City Hall Academy provides an important laboratory for teachers to learn how to plan rigorous, literacy-based curriculum that covers social studies and science content and ensures students are gaining the necessary literacy strategies and skills.

Section 5:
Sample Curriculum Maps

Kindergarten

Sample Curriculum Map
Sample Schedule
Sample Mini-Lessons



Grade K Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching the Reading Workshop	Using pictures (semantic cues) to deepen comprehension as we reread "emergent storybooks"	Partners talk about "emergent storybooks" to develop ideas	Using story elements to make text-to-text connections; "emergent storybook" centers	Using print strategies for reading predictable texts
Read Aloud	Building community: "emergent storybooks" & personal narratives	Personal memories	Readers talk about books to develop ideas	Readers (partners) talk about books to develop ideas	Using an author study to make connections across texts: (partnerships)
Shared Reading	We are all readers! Modeling of effective reading behaviors	Model beginning reading strategies focusing on using pictures to make meaning (semantic cues)	Using beginning print strategies to make meaning: repetition, pattern & rhyme	Using print conventions & story elements to make meaning & develop fluency	Shared reading w/predictable charts (see Month by Month Phonics)
Writing Workshop	Launching the Writing Workshop	Personal narrative	Adding detail: pictures and words	Writing for many purposes	Print conventions
Word Study Activities from Month-by- Month Phonics	Getting to Know You Name Study (p10) Nursery Rhymes (p13)	Getting to Know You Name Study (p23) Rhymes, Chants & Rhyming Books (p24) Shared Writing w/ Predictable Charts (p20)	Getting to Know You Name Study (p32) Rhyming Books (p34) Shared Writing w/Predictable Charts (p29) Journal Writing (p31)	Rhyming Books (p41) Shared Writing w/Predictable Charts (p33) Journal Writing (p40)	Shared Writing (p46) Journal Writing (p48) Rhyming Books (p49) Clapping Syllables (p.50)
Suggested Texts for Professional Study Groups	Rog, Lori Jamison, *Early Literacy Instruction in Kindergarten*, International Reading Association, 2001. Avaliable at www.reading.org. Chapters 4, 6, 7 and 8 are helpful in getting started.	Rog, Lori Jamison, *Early Literacy Instruction in Kindergarten*, International Reading Association, 2001. Avaliable at www.reading.org			

Grade K Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Strategies for reading non-fiction texts in partnerships	Nonfiction interest, or ABC studies in centers (or in partnerships)	Poetry: using rhyme & repetition to support fluent reading	Readers use a variety of strategies to read fluently	Finding a "just right" book & reflecting on growth as a reader
Read Aloud	Thoughtful discussions around non-fiction texts (partnerships)	Personal memories (partnerships)	Poetry	Studying elements of story through folk tales and fairy tales (partnerships)	Revisiting old favorites
Shared Reading	ABC books	Focus on nonfiction reading strategies	Focus on poetry	Orchestrating all 3 cueing systems (semantic, syntactic, graphophonic) to support phasing & fluency	Revisit favorite texts and create innovative shared reading texts
Writing Workshop	ABC books	Nonfiction or "all-about" writing	Poetry	Using an author study to mentor our writing	Personal narrative: small moments
Word Study Activities from Month-by- Month Phonics	Tongue Twisters (p58) Alphabet (p59) Predictable Charts (p62) Rhyming Books (p65) Making Words (p66)	Predictable Charts (p78) Rhyming Books (p80) Rounding Up the Rhymes (p81) Making Words (p81)	More Tongue Twisters (p81) Shared Writing w/Predictable Charts (p93) Environmental Print (p94)	Shared Writing w/Predictable Charts (p106) Environmental Print (p108) Rhyming Books (p110) Rounding Up the Rhymes (p110) Making Words (p110) Clapping Syllables (p110)	Shared Writing w/Predictable Charts (p106) Environmental Print (p108) Rhyming Books (p110) Rounding Up the Rhymes (p110) Making Words (p110) Clapping Syllables (p110)
Suggested Texts for Professional Study Groups					

Grade K Sample Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
8:20	Sign-in, morning meeting with Shared Reading[1] and Word Work activity from *Month by Month* Phonics	Sign-in, morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Sign-in, morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Sign-in, morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Sign-in, morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics
9:10	Reading Workshop[2]	Reading Workshop	Reading Workshop	Reading Workshop	Reading Workshop
10:10	Math Workshop	Math Workshop	Math Workshop	Prep	Prep
11:10	Accountable Talk Read Aloud[3]	Accountable Talk Read Aloud	Accountable Talk Read Aloud	Accountable Talk Read Aloud	Accountable Talk Read Aloud
11:25	Lunch	Lunch	Lunch	Lunch	Lunch
12:15	Writing Workshop	Writing Workshop	Prep	Writing Workshop	Writing Workshop
1:10	Choice Time[4] (includes social studies, science and Everyday Math activities)	Choice Time (includes social studies, science and Everyday Math activities)	Writing Workshop	Math Workshop	Math Workshop
2:10	Prep	Prep	Choice Time (includes social studies, science and *Everyday Math* activities)	Choice Time (includes social studies, science and *Everyday Math* activities)	Choice Time (includes social studies, science and *Everyday Math* activities)

[1]**Shared Reading:** Shared Reading at the start of the day will always include a group-reading of the morning message. At times, it may also include reading an appropriate big book, poetry or shared writing created by the class on previous days. (The use of teacher-made song charts provides particularly enjoyable shared reading/singing experiences.) Often, shared reading will emphasize particular print features and conventions of print such as spacing between words and left to right tracking of print. On some days it may include interactive writing.

[2]**Reading Workshop:** In kindergarten there should be at least two books read aloud daily. For at least the first half of the kindergarten year, depending upon the needs of your children, emergent storybook reading forms the basis of the reading workshop; one of the daily read alouds should be chosen for this purpose and used in the mini-lesson. Because students need to absorb the language and plot of the book, this read aloud occurs without "stop and talk" times.

[3]**Read Aloud:** A second read aloud supports accountable talk. This can be a chapter book or a picture book, fiction or nonfiction. The teacher should pre-read the book and have a focused plan for when and why children will stop and talk. Nonfiction read alouds often reflect the social studies or science unit of study. Ideally, there will be a third read aloud daily. This might be a selection from a collection of poetry, a book with a repetitive pattern that invites children to join in, or a beloved "list book," like Goodnight Moon.

[4]**Choice Time:** Kindergarten children need time for dramatic play, block building, and water or sand explorations. Choice Time that teachers carefully plan for and that allots a full period for self-directed explorations using science and math materials, building materials, and art materials gives children the opportunity to build content knowledge and related vocabulary, while developing social and communication skills, self-confidence, and problem-solving skills that are needed for academic success. This time should support and enhance your units of study in social studies, science and mathematics. To maximize this learning experience, teachers should use this time to observe, confer and interact with students and provide opportunities for students to talk and write about their experiences and explorations.

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

September

What students need to know at the end of these units:

- We are a community of readers
- We choose reading for enjoyment at school and at home
- We can choose books to read independently or with a friend (partner reading)
- We reread books using the pictures and language from the story
- There are a variety of ways to read a book
- We have the same routine in our Reading Workshop every day
- We read emergent storybooks the best that we can

This unit establishes the structures and routines of the Reading Workshop. A critical goal for the unit is to empower kindergarten children with a confident *"Of course I can read!"* feeling even before they read in the conventional sense. Children experience a powerful introduction to literacy when they are read to often. Many studies have shown that children who have been read to a great deal before they begin school are better prepared for early reading success. Don Holdaway pointed out that young children who are read to frequently also tend to spend a great deal of time on their own with favorite storybooks, pretending to read them and reenacting the reading behaviors of the adults who read to them. Researcher Elizabeth Sulzby studied these emergent reading behaviors closely and described a progression of changes in children's pretend reading as they worked their way to independent reading.

Based on the works of Don Holdaway and Elizabeth Sulzby, our plans for reading workshop, at the beginning of the school year, concentrate on the reading of **emergent storybooks**. These story books are those in which there is a clear storyline, rich storybook language and an emotional content which appeals to children. These include such children's classics as Corduroy, A Snowy Day, Three Billy Goats Gruff. Children should hear these stories read aloud many times and will then "read" the book themselves, using the pictures and their memory of the story. The teacher will read each new emergent storybook at least four times over the course of a week. Copies will then be put in baskets for children to read. As they listen to these readings, teachers can refer to the attached description of Sulzby's stages to assess the progress children are making and to plan appropriate reading lessons. During the first unit of study, the teacher may want to begin or end each mini-lesson with a reading of an emergent story book or set aside another time of the day for this read aloud.

For the first two weeks of the unit, you will probably want to have children choose books from a limited selection gathered in baskets and placed on their tables. By the end of the month, you will want children to select books from the classroom library. It will be necessary to plan several mini-lessons designed to help children understand the routine you've designed for getting and returning books. At the beginning of October, children will receive individual book baggies or book bins. Plastic or cardboard magazine holders work well for this purpose.

Some mini-lessons will address **management issues**, such as where to sit for independent reading, how to choose a book, and what children should be doing during the mini-lesson. Other mini-lessons will address **content issues**, such as using pictures to reread the story and making predictions based on prior knowledge. Even after introducing management routines, teachers will need to revisit these issues as they come up over the course of the year.

Materials:

- Multiple copies of emergent storybooks
- Big books
- Baskets of books for each table
- Planning Map for Emergent Storybook Reading
- Stages in Emergent Storybook Reading
- Instructional Guide Literacy, Grades K-2, July 2001

Assessment:

- Emergent Storybook Reading conferring forms (see attached)
- ECLAS

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Establishing a Community of Readers

These are some suggested mini-lessons, however, the most powerful the most powerful lessons will be those that are generated by your ongoing observations of how your particular children are working and what they need.

What's the Routine?:

"Every day, we will meet on the carpet for a few minutes at the beginning of reading workshop. I will tell you something that we are going to work on for the day. Then I will read a story to you. After the story, you will go choose a book from the basket on your table and read."

You may want to do this mini-lesson each day for the first week or so of school. You want the children to get used to the routine of coming to the carpet, hearing a story, and having time to read on their own. At this time of the year, the children may be able to read independently for only 5 minutes. It is important to get the routines down solidly before concentrating on building their stamina for reading longer. Starting the year in this way sends the important message to children that reading is a joyful and regular part of the school day.

Choosing a Book:

"We are all readers in our classroom. Readers choose their books carefully. I'm going to show you how I choose my book." The teacher models how to skim through a basket of books, pick one out looking carefully at the cover and the title. *Read the first page, using the pictures to make sense of the story. "After I read you a story, I want you to go back to your table and very carefully pick a book to read today."*

Taking Care of Books:

"When I was on the subway this morning I saw a man reading. I was so surprised at the way he was treating his book. He was folding the pages and bending it back. Yesterday, during Reading Workshop, I noticed how carefully _____ was reading her book. Could you show us how you cared for your book while you were reading _____?" Have the child model reading, how she holds the book, etc. "I know that when we are reading we will all be as careful with our book as _____ is with hers."

Introduction to Partner Reading:

Young children read together very naturally. You can decide when exactly you want to start partnerships. At this point in the year, you are pairing up children who you think get along and will work well together. It is not necessary to pair them by reading level just yet. When you know your children well enough, you can put them together in partnerships. You might say, "*I noticed that a number of you have been reading together. Suzy and Ali were reading together and laughing over the silly pictures. They worked so well together that I decided that it would be a good idea for everyone to have a partner. As I call your name, go sit next to your partner."* When children are all sitting next to their partners, call them by pairs to go to a table and start reading. Repeat this mini-lesson for a few days, making sure that children know who their partner is.

Grade K

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Establishing a Community of Readers

Readers Read Emergent Storybooks as Best They Can (Day one):

As soon as you have read one emergent storybook four times, you want to give it to the children to read. Ideally, you will have 10 – 12 copies of the book so that each set of partners can have a copy; however, if this is not the case, make as many copies available to them as possible. You may want to pool your books with other K and 1st grade teachers so that when you introduce a new book, you do have enough copies of it. You might start the lesson by saying, "*Today is such an exciting day. I have read you Caps for Sale so many times that you all know it and can read it yourselves! Good readers read the best they can. Watch me as I read Caps for Sale the best I can."* Read two – three pages of the book. Children may spontaneously join in. *"Today, you will all start reading time by rereading Caps for Sale with your partner. Read it the best you can."* As you confer on this day, you may find it helpful to carry the "Emergent Storybook Reading Conference Notes" sheet found at the end of this packet. Compare what you see children doing to the descriptors of each level. Observe what level children are on, and be on the look-out for someone who can demonstrate in the following day's mini-lesson. Though we're not necessarily concerned with identifying levels for each child, having a sense of the continuum serves to frame your observations in a way that makes effective coaching possible.

Readers Read Emergent Storybooks as Best They Can (Day two):

Repeat the previous mini-lesson, ideally using a child as a model. Pick someone who is not reading verbatim but who was able to use pictures and memory to read the book emergently. You might say, *"I noticed that Juan did such a great job yesterday reading Caps for Sale the best that he could. Let's listen to Juan read a few pages. Today as you read, do what Juan did. Read your book the best you can."*

Readers Read Emergent Storybooks as Best They Can (Day three):

Repeat the previous mini-lesson. You may want to use another child to model, or you might be making available to children the next emergent storybook.

Explaining the Structure of the Workshop:

"Every day we will meet on the carpet for a few minutes at the beginning of the Reading Workshop. I may read you a story. We will talk about some of the things that readers do. When we leave the carpet, I have a job and you have a job. Your job is to read and talk about your books. My job is to talk to children and help them become better readers. My work is called conferring. When I am conferring with one of your classmates, you can not interrupt me to ask me a question or to tell me something. You can ask a friend for help. Today, when you are reading, I want you to remember not to interrupt me when I am conferring and I want you to remember to ask a friend if you need help."

Using the Classroom Library:

Up until this point, children have been reading books from baskets on their tables. By the end of September, they should be adjusting to the routines of the reading workshop. It is time to explain the library to them. You might say, *"Let's look at our classroom library. If you look at the book baskets, you will see that each basket has a special name, like ABC Books, Favorite Storybooks (the emergent literacy storybooks you have read together – many teachers mark this basket with a star), Animal Books, and Counting Books. You can take two books to your table. Everyone will take one book from the Favorite Storybooks basket. Everyone may also choose one book from another basket. When you return your books to the library, be sure to put them back in their special baskets. I'll show you how I choose my books and how I return them."* Model looking at the cover of a book and then putting it back in the correct basket. *"When we do this, we make it easier for everyone to find the books that they want to read."* The teacher should have a system for calling sets of partners to get books so that there are not crowds around baskets of books. Since all children will be choosing a Favorite (emergent) Storybook storybook, teachers might want to organize their emergent storybooks which have been read four or more times in several baskets. This will make management easier.

Sample Reading Workshop Mini Lessons

Unit 2: Using Semantic Cues

What students need to know at the end of these units:
- We are a community of readers
- We choose reading for enjoyment at school and at home
- We can choose books to read independently or with a friend (partner reading)
- We reread books using the pictures and language know from the story
- There are a variety of ways to read a book
- We have the same routine in our Reading Workshop every day
- We read emergent storybooks the best that we can

Now that children have been introduced to the routines, they are ready for some more in-depth work. At the start of the month, you will introduce individual book baggies or book bins. Each child should ideally have two emergent storybooks and two personal interest books in his or her bin. If you have been reading Big Books that have matching little books, those little books could also go into the book bins. One day a week will be a shopping day, when the children change the books in their baggies. You need to pick the day that works best for you, but it should be consistent, so children know what to expect. Children were introduced to partner reading in September, and now reading time will be divided into private time and partner time. Be sure to spend enough time on each one of these new routines, to allow children to practice and understand them. Once the children understand these new routines, the majority of mini-lessons will focus on content; however, management issues always need to be addressed as they come up. If, for example, reading time becomes very loud one day, the next day's mini-lesson needs to be on how to read quietly, even if that is not what you had planned.

Materials:
- Individual book bins (plastic or cardboard magazine holders or large plastic zipper-lock bags) for each child. These should be labeled with the child's name
- Labeled baskets of books in the classroom library
- Big books
- Multiple copies of emergent literacy storybooks
- Planning Map for Emergent Storybook Reading
- List of stages in Emergent Storybook Reading
- Instructional Guide Literacy, Grades K-2, July 2001

Assessment:
- Emergent Storybook Reading conferring forms
- ECLAS

Sample Reading Workshop Mini Lessons

Unit 2: Using Semantic Cues

Working with Emergent Readers

Book Choice:
"We have many books in our classroom library. Readers decide which books they want to read. What kind of books do you like to read?" Teachers might give children a minute to turn to the person next to them on the rug and talk about the kinds of books that they like to read before they go off to choose a book.

Introducing Personal Book Bins (or Baggies) and Book Choice:
You know how our library works and where to find the books you like. You are getting good at choosing books. But I have noticed that there is sometimes a problem. Children have to get up and down from their reading to find new books in the library, or the book you want to read is on someone else's table. Starting today, we are going to each have our own book bin (or baggie). Each of you will have a bin that has your name on it." Plastic or cardboard magazine holders work very well for this purpose. Show the children one or two bins or baggies that you have labeled with a child's name. *"In your bin you will put one or two books from our Favorite Storybooks basket (emergent literacy books that have been read at least 4 times) and two or three books that interest you from other baskets. Every Friday (or whatever day you've chosen) we will have a 'shopping time' and you can change the books in your basket for new books."* Give children time to browse through the book baskets and pick books for their bins. At the share meeting let two children share what is in their personal book bin and tell how they made their selections.

Finding Reading Spots:
In preparation for this mini-lesson, give a homework assignment that has students draw a picture of where they like to read at home. Be sure that you make time to share these pictures and discuss them at morning meeting time. That way, you can refer to them in your mini-lessons. This gives authenticity to the idea of a special reading spot. *"All of you have special places where you like to read at home. Jose likes to read in his bed at night, Ali likes to sit beside his mom on the couch, and Isabel likes to read at the kitchen table. It is great to have a special reading spot. We are going to have reading spots in this classroom. Each day, you and your partner will go to the same spot. Some of you like to read at your desks, some of you like to read on the carpet, some of you like to read at the art table. Today, I want you and your partner to find one spot to sit in. If it works for you, it will be your reading spot."* The teacher can have as much control over this as s/he likes. If you prefer, you can simply assign the spots. If the students don't seem to choose good spots, you have the final say as to whether or not the spot works for them. It may take a few days to find the right spot for every partnership. When the spots are finalized, make a chart of the partnerships and their spots and post it near your meeting area.

Picking a Book to Share with Your Partner:
"At private reading time, you know that you begin by reading a book from your book bin. At partner time, though, you and your partner have to decide whose book to begin with." Model with a student in the class. *"Pretend that Nancy and I are partners. At the beginning of partner time, I will ask her, "Whose book do you want to start with? You want to start with your book? Okay; we'll do one of your books, and then one of my books."* Have the students turn to their partners and practice asking the question, *"Whose book do you want to start with?" "Today at private time, think about which of your books you want to share with your partner. Then be sure you ask your partner whose book to start with. Remember, you will both have time to share your books, so it does not really matter who goes first."*

It is preferable that the students decide who goes first, as this is an important part of learning to work in a partnership. If this is not working for your class, you can try designating one partner as Partner A and one partner as Partner B. At the end of each mini-lesson or at the beginning of partner time, the teacher will then say, *"Partner A will share his/ her book first today."* This method avoids the discussion of who goes first. Decide what works best for you.

Sample Reading Workshop Mini Lessons

Unit 2: Using Semantic Cues

Working with Emergent Readers

Introduction to Private Time/Partner Time:
"Our reading workshop has two parts: private time and partner time. During private time, you read books from your book bin by yourself and you sit back-to-back with your partner." As students are sitting on the carpet, have them sit back to back and read quietly. After a few minutes of reading privately, it is partner time. You and your partner will sit side-by-side. Have students turn so they are sitting side-by-side. *"Let's practice this now. Everyone, show me private time. Now show me partner time. Nicely done. We will start today with private time. You will go to your table and sit back-to-back with your partner. Then you will have partner time. I will let you know when it is time to turn."* It will take students some time to get used to this routine. You will continue to work on partnerships throughout the year. Repeat this private time/partner time mini-lesson for a few days so that students understand how it works. You will then need to address other issues, such as how to take turns and how to choose a book together.

Good Partners Take Turns Reading an Emergent Storybook:
By now, there should be two or three familiar emergent storybooks for children to choose from. You will need to model for them how they can read these with their partners. They can take turns reading pages, or one child can read the entire book while the other child listens, and then switch roles. To model this, you could pick one child to act as your partner. This should be done for a few days, each day modeling a different way of reading together. If you have access to a camera, take pictures of children reading together and use those pictures to make a chart, *"Ways that partners work together."* For more on reading partnerships see page 39 – 52 in the NYC DOE's ECLAS Instructional Guide.

Using the Cover:
"Yesterday, all of you did a great job choosing books from a basket and reading them. The first thing I do when I pick a book is look at the cover and get an idea of what the book will be about That helps me make sure I'm choosing a book that will interest me. Today, look carefully at the cover and think about what the book will be about before you take a book back to your table." Use a Big Book to demonstrate. See pages 35-36 in the July 2001 K-2 Literacy Guide for more explicit ideas for this lesson.

Taking a Book Walk:
"Yesterday, I showed you how to look at the cover to help you read the book. Today, I am going to show you something else you can do when you read. You can take a book walk." Use a Big Book to demonstrate. See pages 45-46 in the July 2001 K-2 Literacy Guide for more explicit ideas for this lesson. As children read and you confer, be sure that they are sticking to the book and saying exactly what they see in the pictures. Children should not be creating a new story. We want children to get into the habit of using pictures as a support for making meaning of text.

Book Shopping Day:
Teachers will need to decide how to manage the book selection process. Teachers might decide that Friday afternoons, for example, work best for them. With small groups going to the library one at a time. It is a good idea for the teacher to be part of the process. This provides a good opportunity for the teacher to observe how children are making their book choices.

Good Readers Read the Best That They Can:
At least once a week, you want to explicitly give children the message that they should be reading their emergent storybooks in the best way that they can. It is important that they feel supported in their reading approximations regardless of their particular reading stage. Each day, the teacher should be assessing the emergent storybook reading level of a few children, using the Emergent Storybook Reading conferring form. In this mini-lesson, read the emergent storybook and follow the reading by saying, *"When you go off to read, just as you do everyday, I want you to read your Favorite Storybooks the best way that you can. That's what readers do. They read the best that they can."*

Sample Reading Workshop Mini Lessons

Unit 2: Using Semantic Cues

Working with Emergent Readers

Using Pictures to Help Read Emergent Storybooks:
Modeling with a familiar Favorite Storybook, demonstrate how children can use the pictures to help guide their rereadings. (If you have the book in a big book format, you should use that.) *"We have been listening to our favorite stories over and over. When we go off to read our books, we can look at the pictures to help us read the stories. Look at the troll's face. He's really angry. He's saying, "GET OFF MY BRIDGE!" We can tell that he is saying something with an angry voice just by looking at the pictures. When you are reading today, I want you to remember to look closely at the pictures so that they can help you read the story."* Teachers can do the same lesson with any emergent storybook. You will probably need to repeat this lesson next month using a different storybook.

Getting Ready to Read:
"I have noticed how the readers in our class choose books from their book bins in different ways. Sometimes I notice children choosing books and reading like this: teacher grabs a book, fans through the pages and puts it back. Today I am going to show a smart way that you can get ready to read." Model studying the cover and turning the pages slowly. *"Today I am going to watch how careful you are when you choose and read your book."*

Getting Ready to Read:
Have a child who did a good job choosing and reading a book, model for the class. *"Yesterday, I noticed _____ doing such a good job of choosing and reading a book I asked him if he could show you how he did it."* Repeat this mini-lesson with another child on another day.

What Do You Do if You Think You Are Done? (Day one):
"Last time, some children came up to me to tell me that they were done, even though Reading Workshop was still going on. Today, I am going to show you something that good readers do when they think they are done with a book. When good readers finish a book, they reread it to discover things that they did not notice the first time it was read. Let me show you how that works. Yesterday I read _____ to you. I am going to reread it and while I am reading, I want you to notice something in the story that you did not notice or think about last time we read it." After reading, ask children to share things they noticed today that they did not notice yesterday. *"When you go off to read today, if you finish reading your book, I want you to try rereading and see what else you can discover."* At your share meeting, you might begin a chart, *"What can you do when you finish reading a book?"* This chart can be continued over the next few days and referred to as appropriate during the year.

What Do You Do if You Think You Are Done? (Day two):
"*Yesterday, we talked about one thing that good readers do when they finish reading a book."* Refer to chart and read: When good readers finish reading a book, they can reread the book to make new discoveries. *"I am going to tell you another thing good readers do when they finish reading a book. They share the book with a friend. I am going to read a story to you. Then I will share the book with a friend."* Read an emergent storybook and call on a child to sit next to you. Retell part of the book to the child, showing pictures and talking about them. *"After you read your book to yourself today, you can try sharing it with the person next to you, you can also reread it to yourself to make new discoveries."* At the share meeting, add "Share the book with a friend" to your chart.

What Do You Do if You Think You Are Done? (Day three):
Review the chart with children. *"We have talked about two things good readers do when they finish reading a book. Today, I am going to tell you a third thing that good readers can do when they finish reading a book. They can look in the basket and pick a new book. Let me show you how I do this."* Read the last page of yesterday's read aloud book, put it in a basket of books, skim through the basket and pick a new emergent storybook. *"Now I have a new book to read to you."* Read the book. *"Today, if you finish reading your book, you can reread the book, you can share the book with a friend, or you can carefully pick a new book to read."* At your share meeting, add "Carefully pick a new book" to the chart.

Grade K

Coaching Emergent Storybook Reading

Level	What the child is doing:	What the Teacher might say when conferring:
1	**Labeling, commenting, and following the action**	The teacher might probe with questions that will encourage child to add action to expand on the label. In order to help a child get the "big picture" of a particular page, the teacher might ask the child to describe what is happening or to clarify a point.
2	**Dialogic Storytelling** (telling the story in dialogue using the picture in front of them) OR **Monologic Storytelling**, (telling the story with oral language but not story language)	If the child is using dialogic storytelling, the teacher might repeat what the child has said about the picture in the same dialogic style as the child, and extend the story a bit. If the child is using monologic storytelling, the teacher might use storybook language and comment on the pictures.
3	**Combination of Reading and Storytelling** (oral and written language without attending to the print)	Continue extending and adding to what the child has said, using storybook or narrative language.
4	**Reading Similar to the Original Story** (sounds like they are reading without elaboration using only the pictures) OR **Reading Verbatim Like the Story** (sounds like they are reading with elaboration using only the pictures)	If the child's reading is similar to the original story, the teacher will want to help him or her make connections from one page to another, and to use appropriate expression to connect the action from one page to another. If the child's reading sounds like a verbatim reading of the story, the teacher may demonstrate active listening as the child tells the story and use appropriate language for clarification or emphasis, such as "What was that?" "I see" "Oh!"
5	**Print Related Refusal** (child refuses to read because s/he realizes that print carries the message) Retelling pages using some print to help construct meaning or using a combination of strategies (pictures, memory and print) to retell and hold parts of the story together.	If the child now realizes that the story is in the print, continue to encourage him or her to tell the story using pictures and memory and to use more vocal expression. When the child begins to combine the three cueing systems, the teacher should be a good listener and give print-related help when it is requested. The teacher can continue to encourage the use of appropriate vocal expression and help the child connect text from one page to another. The child at this level is ready to begin guided reading.
6	**Conventional Reading** (child cross-checks the telling of the story with the print on the page and revises when needed using the print)	As the child reads independently, the teacher provides assistance with any problems as they arise. This child should also be in a guided reading group.

Levels developed by Dr. Elizabeth Sulzby. Coaching moves adapted from the work of Cheryl Tyler and MaryAnn Colbert and the TC Reading Project.

Grade K

Conference Notes
Emergent Storybook Reading

Level	What the child is doing:	Date	Child's Name:_____
1	**Labeling, commenting, and following the action**		
2	**Dialogic Storytelling** (telling the story in dialogue using the picture in front of them) OR **Monologic Storytelling**, (telling the story with oral language but not story language)		
3	**Combination of Reading and Storytelling** (oral and written language without attending to the print)		
4	**Reading Similar to the Original Story** (sounds like they are reading without elaboration using only the pictures) OR **Reading Verbatim Like the Story** (sounds like they are reading with elaboration using only the pictures)		
5	**Print Related Refusal** (child refuses to read because s/he realizes that print carries the message) Retelling pages using some print to help construct meaning or using a combination of strategies (pictures, memory and print) to retell and hold parts of the story together.		
6	**Conventional Reading** (child cross-checks the telling of the story with the print on the page and revises when needed using the print)		

Grade K

Sample Emergent Storybook Calendar

Monday	Tuesday	Wednesday	Thursday	Friday
Read aloud *Jamaica's Find* by Juanita Havill	Read aloud *Jamaica's Find*	Read aloud *Jamaica's Find*	Read aloud *Jamaica's Find* aloud and make copies available to the class	Read aloud *The Little Mouse, the Red Ripe Strawberry*, and *the Big Hungry Bear* by Don and Audrey Wood
Read aloud T*he Little Mouse, the Red Ripe Strawberry,* and *the Big Hungry Bear*	Read aloud *The Little Mouse, the Red Ripe Strawberry*, and *the Big Hungry Bear*	Read aloud *The Little Mouse, the Red Ripe Strawberry*, and *the Big Hungry Bear* and make copies available to the class	Read aloud *Caps for Sale* by Esphyr Slobodinka Read aloud *Jamaica's Find*	Read aloud C*aps for Sale*
Read aloud *Caps for Sale*	Read aloud *Caps for Sale* and make copies available to the class	Read aloud *The Three Billy Goats Gruff* by Paul Galdone Read aloud *The Little Mouse, the Red Ripe Strawberry,* and *the Big Hungry Bear*	Read aloud *The Three Billy Goats Gruff*	Read aloud *The Three Billy Goats Gruff*
Read aloud *The Three Billy Goats Gruff* and make copies available to the class	Read aloud *Corduroy* by Don Freeman Read aloud *Caps for Sale*	Read aloud *Corduroy*	Read aloud *Corduroy*	Read aloud *Corduroy* and make copies available to the class

Grade K

Sample Emergent Storybook Calendar

Monday	Tuesday	Wednesday	Thursday	Friday

Read Aloud
Emergent Storybooks

Qualities of Emergent Storybooks:

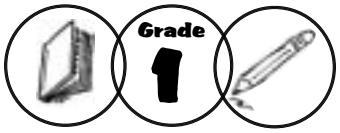
- A clear sequential storyline
- Illustrations that reflect what is happening in the text
- Emotional content to which children can relate
- There may be some repetitive lines, as in Caps for Sale, but the story can exist without the repetition
- It should be a story that teachers enjoy as they will be reading it many times

Emergent storybooks in Mayor's Classroom Library Collection:

- *Are You My Mother?* by Patricia Eastman (B6)
- *Big Al* by Andrew Clements (A6)
- *Corduroy* by Don Freeman (A Core)
- *A Pocket for Corduroy* by Don Freeman
- *Caps for Sale* by Esphyr Slobodkina (A4)
- *The Carrot Seed* by Ruth Krause (A Core)
- *The Gingerbread Boy* by Paul Galdone (A4 and B6)
- *The Gingerbread Boy* by Harriet Ziefert (B Core)
- *Harry the Dirty Dog* by Gene Zion (A6)
- *Jamaica's Find* by Juanita Havill (A Core)
- *The Little Engine that Could* by Watty Piper
- *Little Red Hen* by Harriet Ziefert (B Core)
- *Little Red Riding Hood* by Jacob Grimm (A Core)
- *The Little Mouse, the Red Ripe Strawberry, and the Big Hungry Bear* by Don and Audrey Wood (A Core)
- *The Runaway Bunny* by Margaret Wise Brown (A1)
- *The Snowy Day* by Ezra Jack Keats (A Core)
- *The Three Bears* by Byron Barton (B6)
- *The Three Billy Goats Gruff* by Paul Galdone (A Core)
- *The Three Little Pigs* by Harriet Ziefert (B Core)
- *Where the Wild Things Are* by Maurice Sendak (B Core)
- *Will I Have a Friend?* by Miriam Cohen(A1)

Grade 1

Sample Curriculum Map
Sample Schedule
Sample Mini-Lessons



Grade 1 Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching the Reading Workshop	Print strategies and partnerships	Readers talk about books to develop ideas (partnerships)	Print strategies Reading with fluency and stamina	Strategies for nonfiction reading in partnerships
Read Aloud	Building community	Personal memories	Readers talk about books to develop ideas	Readers talk about books to develop ideas (partnerships)	Thoughtful discussions around non-fiction texts
Shared Reading	We are all readers! Modeling of effective reading behaviors	Modeling beginning reading strategies with a focus on meaning (semantic) , structure (syntactic) and visual (graphophonic) cues as sources of information		Orchestrating all three sources of information with a focus on phrasing in fluent reading	Focus on print work with strategies to deepen comprehension and fluency
Writing Workshop	Launching the Writing Workshop	Personal narratives: small moments	Print Conventions	Revising our independent writing	Author study or craft study
Word Study Activities from Month-by- Month Phonics	Getting to Know You: Name Study (p.6-13) Chanting Rhymes and Sharing Rhyming Books (p.17-19) Singing the Alphabet Song and Sharing Alphabet Books (p.20-22) Make a Class Alphabet Book (p.21)	Word Wall (p.28-30) Connecting Names to Letters and Sounds (p.31-32) Tongue Twisters (p.33) Guess the Covered Word (p.34 - 35)	Word Wall (p.39) On-the-Back (p.39-40) Making Words (p.41- 9) Tongue Twisters (p.50) Guess the Covered Word (p.50)	Word Wall (p.53) On-the-Back (p.53) Tongue Twisters (p.54) Guess the Covered Word (p.55) Making Words (p.56-58)	Word Wall (p.60) On-the-Back: Spelling Rhyming Words (p.61) On-the-Back: Adding Endings to Words (p.62) Tongue Twisters (p.63) Making Words (p.65) Guess the Covered Word (p.64)
Suggested Texts for Professional Study Groups	Calkins, Lucy, *The Art of Teaching Reading. Addison* Wesley Longman (Chapters 4, 5, 6, 7) *Instructional Guide, Grades K-2, Literacy*, NYC DOE	Calkins, Lucy, *The Art of Teaching Writing*, Chapters 11, 12, 13 *Instructional Guide Grades K-2*, Literacy Board of Education			

Grade 1 Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Nonfiction interest centers or partnerships	Character study in centers or partnerships	Using print strategies to help deepen comprehension	Readers talk across books (text-to-text connections)	Reassessing your just right books; reflecting on our growth as readers
Read Aloud	Character study	Fiction informed by nonfiction or historical fiction	Poetry	Fantasy	Returning to a favorite author
Shared Reading	Focus on how story elements (characters, setting, and plot) help to deepen comprehension	Focus on strategies to read nonfiction	Focus on the genre of poetry	Comparing fiction and non-fiction and understanding the features of each genre	Revisit favorite texts and create innovative shared reading texts
Writing Workshop	Using an author study to mentor our writing	Nonfiction writing	Poetry	Fiction OR Writing for many purposes	Personal writing projects
Word Study Activities from Month-by- Month Phonics	Word Wall (p.75) On-the-Back : Adding Endings to Words (p.75) On-the-Back: Spelling Rhyming Words (p.76) Guess the Covered Word (p.77) Making Words (p.78) Rounding Up the Rhymes (p.79-82)	Word Wall (p. 84) On-the-Back: Spelling Rhyming Words (p.84) On-the-Back: Choosing from More than One Spelling Pattern (p.85) Guess the Covered Word (p.86) Making Words (p.87) Rounding Up the Rhymes (p.88)	Word Wall (p.91) On-the-Back (p.91) Making Words (p.92) Guess the Covered Word (p.93) Rounding Up the Rhymes (p.94)	Word Wall (p.100) On-the-Back: Opposite Riddles (p.100) On-the-Back: Be a Miind Reader (p. 101) Making Words (p.102-103) Guess the Covered Word (p.104) Rounding Up the Rhymes (p.105) Hink Pinks (p.106)	Word Wall (p.100) On-the-Back: Opposite Riddles (p.100) On-the-Back: Be a Miind Reader (p. 101) Making Words (p.102-103) Guess the Covered Word (p.104) Rounding Up the Rhymes (p.105) Hink Pinks (p.106)
Suggested Texts for Professional Study Groups					

Grade 1 Sample Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
8:20	Morning meeting with Shared Reading[1] and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics
9:10	Reading Workshop[2]	Reading Workshop	Reading Workshop	Reading Workshop	Reading Workshop
10:10	Writing Workshop[3]	Writing Workshop	Writing Workshop	Prep	Prep
11:00	Handwriting or homework review	Handwriting or homework review	Handwriting or homework review	Handwriting or homework review	Handwriting or homework review
11:10	Accountable Talk Read Aloud[4]	Accountable Talk Read Aloud	Accountable Talk Read Aloud	Accountable Talk Read Aloud	Accountable Talk Read Aloud
11:25	Lunch	Lunch	Lunch	Lunch	Lunch
12:15	Math Workshop (until 1:15)	Math Workshop (until 1:15)	Prep	Writing Workshop	Writing Workshop
1:10	Social Studies[5] (beginning at 1:15)	Science (beginning at 1:15)	Math Workshop	Math Workshop	Math Workshop
2:10	Prep	Prep	Choice Time (includes social studies, science and *Everyday Math* activities)	Choice Time (includes social studies, science and *Everyday Math* activities)	Choice Time (includes social studies, science and *Everyday Math* activities)

[1]**Shared Reading:** Shared reading at the start of the day will always include a group-reading of the morning message. At times, it may also include reading an appropriate big book, poetry, or shared writing created by the class on previous days. (The use of teacher-made song charts provides particularly enjoyable shared reading/singing experiences.) Often, shared reading will emphasize particular print features and conventions of print such as capital letters and punctuation.

[2]**Reading Workshop:** The independent work time in the Reading Workshop can be broken up into fifteen to twenty-minute blocks during which the teacher can alternate between meeting with guided reading groups and conferring with individuals or partners. Ideally, a guided reading group meets for approximately 10-15 minutes.

[3]**Read Aloud:** The transition between activities is a good opportunity for children to get up and move. Building in transition routines – singing a song, getting writing folders, or taking care of any other necessities can help children be better able to stay focused on each activity.

[4]**Social Studies & Science:** Social studies and science often include a read aloud of an appropriate book, article, or book chapter.

[5]**Choice Time:** First grade children need time for self-directed explorations using blocks, art materials and science materials. Choice Time that teachers carefully plan for and that allots a full period for self-directed explorations using science and math materials, building materials, and art materials gives children the opportunity to build content knowledge and related vocabulary, while developing social and communication skills, self-confidence, and problem-solving skills that are needed for academic success. This time should support and enhance your units of study in social studies, science and mathematics. To maximize this learning experience, teachers should use this time to observe, confer and interact with students and provide opportunities for students to talk and write about their experiences and explorations.

Grade 1

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

September

What students need to know at the end of these units:

- We choose to read for enjoyment at school and at home.
- We can self-select a variety of books to read independently and with a partner each day.
- We reread favorite books.
- We have a range of reading materials to choose from.
- Readers choose books at a reading level that is just right for them.
- We discuss books daily with a teacher, a classmate or in a group.
- There are a variety of ways to read books.
- We have the same routine in our reading workshop each day.

This unit establishes the routines of the Reading Workshop. During September, students read in informal partnerships and pick books from baskets of books on the tables. Some of the mini-lessons address management issues (e.g., returning books to the correct basket in the classroom library) and some address content issues (e.g., talking about my book with a partner, using the cover illustration to predict what the story will be about.) Teachers will probably need to repeat mini-lessons using a variety of modeling techniques to help children practice and internalize new strategies and habits. Even after establishing management routines, the teacher will need to continue to address management issues as they arise over the course of the year, revisiting earlier lessons.

By the end of this unit the teacher should have a completed ECLAS for each student.

Materials:

- ECLAS kit
- Template for recording conferences
- Plastic baskets with a variety of books (Favorite storybooks such as Caps for Sale, Make Way for Ducklings and familiar folk-tales; Non-fiction books such as Eyewitness books; small copies of previously read Big Books, Level A, B and C independent reading books.) These baskets would be placed on desks for the first month.

Assessment:

- ECLAS
- Conference notes
- Informal observations

Grade 1

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Establishing a Community of Readers

Choosing a Book:
"We are all readers in this classroom. I have put baskets of books on your desks. Today, you are going to pick one book from your basket and read. Watch me as I pick a book from the basket." (Teacher models picking a book from the basket, looking at the cover and the title, and reading a few pages.) *"Today, I want you to do what I did."* Call the children, table by table, to return to their seats.

Establishing the Workshop Routine:
"Every day, we will meet on the carpet for a few minutes at the beginning of reading workshop. I will tell you something that we are going to work on for the day, then you will go and read."

Using the Title and Cover:
Yesterday, all of you did a great job picking books from a basket and reading them. The first thing I do when I pick a book is look at the cover and try to read the title." (Use a Big Book for this lesson.) See pages 35-36 in the July 2001 K-2 Literacy Guide for more explicit ideas for this lesson.

Taking a Book Walk:
"I've showed you how to look at the cover to help you read the book. Today, I am going to show you something else you can do when you read. You can take a book walk." (Use a Big Book for this lesson.) See pages 45-46 in the July 2001 K-2 Literacy Guide for more explicit ideas for this lesson.

Explaining the Structure of the Workshop:
"Every day, we will meet on the carpet for a few minutes at the beginning of reading workshop. I will tell you something that we are going to work on for the day. When we leave the carpet, you and I have different jobs. Your job is to sit and read your books. My job is to talk to you and other students and help you to become better readers. I will talk to you one at a time, or two at a time, or in a group. That is called conferring. When I confer, you may not ask me a question. At the end of your reading time, we will come back to the carpet and have a share. Today, pick one book from your basket and read. Remember, when I am conferring with another student, you may not talk to me."

What Do You Do When You Think You Are Done?:
"Yesterday, some of you came up to me and told me that you were done, even though reading workshop was still going on. Today I am going to tell you three things you can do when you think you are done. When you are done with one book, you can reread it, you can share it with a friend, or you can pick a new book from your basket to read." The teacher can model by rereading a book s/he has previously read, pointing out how s/he notices more about the book the second time s/he reads it. At the share meeting, the teacher might write a chart listing those three things. The following day, the teacher might teach a mini-lesson by rereading the chart and adding, with the help of the children, one or two other possibilities.

Management:
"*Today, let's look at our library. You will see that each basket has a name, like Spiders, or Counting Books. At the end of reading, you need to put your book back in the correct basket. Teachers might model looking at the cover of a book and then putting it back in the correct basket. When we do this, we make it easier for everyone to find the books that they want to read."*

Grade 1

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Establishing a Community of Readers

Book Choice:
"Readers decide which books they want to read. There are lots of books in our classroom library. What kind of book do you like to read?" Teachers might give children a minute to turn to the person next to them on the rug and talk about the kinds of books that they like to read before they go off to pick a book.

Management::
"Yesterday, reading time got to be very noisy. I could not hear the student I was talking to. What should our room look and sound like at reading time?" Create a short list on chart paper. The list might include: Children are reading. Room is quiet. Children have books in their hands. The teacher may want to begin the mini-lesson on the following day by rereading this chart and, with the help of the children, make one or two additions.

Introduction to "Just Right" Books:
"Readers pick books that are just right for them. Look through your basket of books. Some books may be too hard; some may be too easy, some are just right. Today when you are looking for a book, look for one that is just right for you." There will be more specific mini-lessons on this topic after teachers have completed their ECLAS assessments. This is just a brief introduction to the concept.

Introduction to "Private Time/Partner Time":
"I have noticed that a lot of you are beginning to talk to someone about the books you are reading. Some of you asked a friend for help with a word, some of you wanted to share a favorite page with someone else. Our reading workshop has two parts: private time and partner time. During private time, you will read by yourself and sit back-to-back with your partner. (Have students do this.) *During partner time, you will sit side-by-side with your partner.* (Have students do this.) *When you go off to read, you will begin with private, back-to-back time. I will announce when it is time to have side-by-side partner time."* The teacher might want to repeat this lesson the following day by selecting a partnership that followed the "private time/partner time" very well the previous day. The two children can model how it worked for them. Please note that at this point, the students are in informal, self-selected partnerships. The teacher will spend more time in the next unit on specific partnership mini-lessons.

Grade 1

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

September

What students need to know at the end of these units:

- We are a community of writers
- Writers write about important people and moments in their lives
- Writers write for an audience
- We have the same routine in our writing workshop every day
- We write the best we can (i.e., we use pictures and the letters we know)
- We can listen to the writing of others and reread our own writing
- We keep a collection of our writing
- We retell stories as an activity before writing

It is important that in the beginning of the year a few simple writing workshop routines are established and consistently followed. This unit focuses on establishing those routines. Each workshop should begin with a short, focused mini-lesson, followed by an independent writing time during which teachers confer with individual children, and end in a brief share with the whole-class. (Some essentials of the writing workshop are described in pages 53-62 of the ECLAS Instructional Guide.)

Each unit of study in writing workshop will follow a similar writing cycle: Every day children will work on a writing piece of their own (either a new one for that day or one begun the previous day); after two or three weeks, depending on the particular unit of study, each child will pick one writing piece they worked on during the unit to revise; after revision, the piece will be edited; after it has been edited, the piece will be published; the unit will end with a celebration.

Writing celebrations can take a variety of forms: The class may invite another class or family members to attend a reading of the published pieces; guests could be invited to go from table to table to hear individual children read their work; or, either of those two formats could take place without guests. Another form of celebration could be small-group readings. If children have been writing "how-to" books, they might read and demonstrate (whole-class or small-group, depending upon what works well for your class.) The important thing about celebrations is that children understand that authors write, not just for themselves, but for others. When children internalize this understanding, they write, revise and edit more purposefully.

Some of your mini-lessons will be about the content of writing (e.g., skills and knowledge such as topic choice, adding details to the pictures) and some will address the management of the writing workshop (e.g., getting folders, paper choice, writing your name, getting started). You will alternate between content and management mini-lessons as necessary to suit the needs of your class.

Materials:

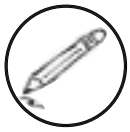
- Class set of pocket folders plus a folder for the teacher
- Magazine holders – one for each table
- Variety of paper: unlined paper; picture-word paper with a few lines on the bottom (like the ECLAS paper); picture-word paper with a single line on the bottom
- Markers and colored pencils in a container for each table
- Stapler
- Date stamp
- Laminated charts for inserting in writing folders
- Construction paper and crayons for covers

Assessment:

- Observation notes (how are children at following the routines)
- Conference notes
- Assessment of writing pieces
- ECLAS

Grade 1

Sample Writing Workshop Mini Lessons



Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Storytelling:
For the first few days children should have the opportunity to hear good models of oral storytelling and to practice their own storytelling. Begin by saying something like, "I would like to tell you a story about a true thing that happened to me (to my mother, to my friend, etc.)" Follow this with a brief, but clear story. Then, pair children up and ask partners to share their own personal stories with each other. Depending upon the needs of your class, you may need to establish a sharing/ listening system. Some teachers give partners red and green dots to put on their hands. The child with the red dot listens as the child with the green dot shares a story. Then they reverse dots. End the workshop with one or two story-shares.

Continue storytelling in the same way for another day or so depending on how it seems to be going. Begin each day with the teacher modeling by telling a short, personal story.

Introduction to Story Writing:
"For a few days we have been telling important stories about our real lives. Today we are going to write our stories. I am going to write my story about the first time I rode my bike. I'll sketch myself on my bike and write: I fell off of my bike." The teacher should do this in front of the class. The drawing should be done quickly. Do not linger over the picture or the words. Depending on the experience of your students, you might decide to write a word, such as bike instead of an entire sentence.) "Pick one story that you told this week, draw it and write about it." For this week, you might want to have paper, pencils and/or markers already out on tables. As you circulate and confer with children, encourage them to retell their stories to get ideas for their drawings. At this time of year you should expect a wide range of writing ability. Your children's first writing attempts will be important records for growth-assessment. The originals or copies should be kept in assessment folders.

Repeat this mini-lesson for a few days using different stories as models.

Explaining the Structure of Writing Workshop:
"Every day, we will begin writing time by having a meeting on the carpet. I will tell you something about writing that you can try. Then it is your time to write. While you are writing, I will talk to some of you about your writing. That is called conferring. When I am conferring with someone, you need to work by yourself. You may not interrupt a conference to ask me a question. At the end of writing, we will all meet on the carpet for a share meeting. Now, when I call you, I want you to get to work on your writing and I will get to work on my conferring."

Good Writers Add to the Pictures in their Stories:
"Yesterday, some of you came up to me in the middle of writing workshop and told me you were finished. When you think you are done, you need to add on to your story. You can add to the drawing. Look at the picture of me on my bike. I need to add my mom, because she was there when I fell, and I need to add tears on my face because I was crying when I fell. Today, look at the story you wrote yesterday. What can you add to your picture that will tell us more about your story?"

You probably will want to repeat this mini-lesson for a few days, using different stories as models.

Good Writers Add to their Words:
"Yesterday, I showed you how you can add to your picture. Today, I will show you how to add to your words. Let's look at my bike story. I forgot to say that I got on my bike again, so I will add that. Demonstrate adding on text. If you initially only wrote the word "bike," then you might add the word "again." "Look at the story you wrote yesterday. See what you can add to your words."

You will probably want to repeat this mini-lesson, using another example as a model.

Grade 1

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Working from Folders:
"Now that we all have a few stories, I have a special writing folder for each of you. I wrote your name on your folder. At the end of every writing workshop, put your writing inside. So your writing will be there when you want to write the next day." Folders should have reference materials added to them periodically (e.g., an alphabet chart, a class roster, a list of words from the most up-to-date word wall, a significant page from a shared reading book with words children enjoy reading again and again, the picture map of their heart which is discussed in a later mini-lesson.) Some teachers put a green dot on one side of the folder for pieces that children are still working on, and a red dot on the other side for the pieces that they have completed. This system merits several mini-lessons until children understand the routine. You will want to have one place in the room where all of the writing folders and materials are kept. It can be one student's job to be the "supply monitor," putting out the writing folders and materials at the beginning of writing workshop.

Putting Your Name and Date on Each Piece:
As with every other routine, this one merits one or more mini-lessons. Some teachers have date stamps that children can use. If you do this, you will need to have a mini-lesson where you show children exactly how to use the date stamp only one time. If not, you might end up with dates stamped all over the papers!

Getting Started at the Beginning of Writing Time: This is a management lesson in which you demonstrate exactly what children should – and should not – do as writing workshop begins. Children should know the routine so well you do not have to remind them of it each day. After the mini-lesson, children should go directly to their seats, open their folders, take out their writing and start working immediately. This is not when they should sharpen their pencils. Teachers manage supplies in a variety of ways, but one that works well is to have all supplies, except for writing paper, placed on each table by a "supply monitor" so no one has to get up to get them.

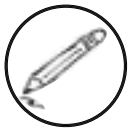
Writers Draw the Best they Can:
"Yesterday, Juan told me he wanted to tell a story about visiting the fire station. He was worried because he could not draw a fire truck. I told him that what good writers do is to draw the best they can. Don't say: I can't do it. Just do it the best you can. I am going to write a story today about the first time I put my baby in a swing. A swing set is hard to draw, but I am going to do it the best I can." Model by doing a primitive drawing. *"Remember that if you have a problem with your drawing today, draw the best that you can."*

Good Writers Write Words the Best that They Can:
"*If you can't spell a word, use everything you know to write it the best you can. Watch me as I give it a try."* Model using invented or temporary spelling. *"Remember, when you are writing today to write words the best you can."* It's important to remember that these are not random efforts, but rather children's best approximations of conventional spelling in which they use what they know about letters, sounds and words to write. Recent research confirms the value of these efforts as children move toward fluent writing.

Topic Choice:
At some point, you will inevitably have a group of children who moan, "I don't know what to write about." Here are some suggestions for mini-lessons to address this issue:
- Remind children that writers write true stories from their lives like going to the dentist, going grocery shopping with mom, or walking to school in the morning. Show examples that other children in the class have written.
- Show children that they can get an idea for a new story from a story they have already written. For example, the teacher's story about riding her bike for the first time reminds her of another time she rode her bike all around the park and had a picnic. As you confer with students, reinforce this by helping them find a new story in one they have already written.
- Spend another one or two days doing storytelling, as you did at the beginning of the year.

Grade 1

Sample Writing Workshop Mini Lessons



Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Topic Choice (Continued):

- Do a map of the heart, described in Unit 2.
- Have children brainstorm a list of topics or stories that they can refer to if they get stuck.

Getting Started by Rereading at Writing Time:

"I noticed some children are having difficulty returning to the writing work they did at the last writing workshop. The first thing good writers do, before they even start writing, is to reread what they have already written. That helps them know what they need to write next. I'll use _____'s writing piece to show you what I mean." Use a child's piece and model rereading and thinking aloud about what needs to come next. "Today, when you get your writing folder, I want you to take out the piece that you have been working on, reread it and think about what you need to write next."

Using the Resources around Us to Help Write Words:

Show students tools in the room that can help them to write words (e.g., name study lists, alphabet charts, word walls, morning messages, print around the room). Model how this is done. You might need to do a separate mini-lesson and modeling for each resource depending on the needs of your group. Before they go off to write, tell them that you expect them to use these resources to help them as they add words to their stories. Teachers sometimes print out name charts, alphabet charts and current word wall lists for children to keep in their writing folders.

Getting Ready to Publish:

"When writers are all finished with a writing piece they really love, they publish it so that it can be shared with other readers. Today, I want you to reread all of the writing pieces in your folder and pick the one that is your favorite. Later this week, I will show you how we will get this piece ready to be published."

Revision:

"Writers always want to make their writing better. Now that you have chosen a piece to publish, you can make your writing better by adding to the words or by adding to the pictures. Watch as I add to my story." Model adding to a story that you wrote earlier. "Today I want you to take the piece that you want to publish and make it better by adding important words to the story or important details to your picture." You will probably want to repeat this demonstration for a few days, perhaps in slightly different ways. You might have one mini-lesson where a student models how s/he added to the picture and another mini-lesson where a student models how s/he added to the words.

Editing:

"Writers edit their pieces so they are easy to read." Every time that you publish, you will be teaching your students a new editing skill. Assess your students' writing to decide what editing issues to address. Some predictable first grade editing issues are: Capital letters at the beginning of a sentence, punctuation at the end of a sentence, spacing between words, and correct spelling of word wall words

Whichever skill you decide to address, you will need to do one or two mini-lessons modeling the editing process. For example, if you are focusing on the correct spelling of word wall words you might begin by demonstrating how to check the writing piece against the word wall words, circling words that are spelled incorrectly, following the procedure they have learned in Month by Month Phonics. You might then do a mini-lesson where you show how to use correction tape. If your lesson was on spacing between words, you might demonstrate how to use a dash or slash to separate words that are close together.

Remember that the published piece will not be perfect and at this point in the year we do not expect first-graders to rewrite their pieces. The act of rewriting tends to be frustrating and labor intensive – and writing workshop time is better spent in more productive ways.

Grade 1

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Adding a Title and Cover:

"Every story needs a title that matches the story. The title needs to tell us what the story is about. The picture on the cover also needs to match the story." Show some picture books that you have already read to the class and point out how the title and cover match the story. *"Today, I want you to reread your story and decide on a good title for it. Get a special paper for your cover (drawing paper that is put out for this purpose) and begin making the cover for your book. Don't forget to write the title on the cover."*

Celebration:

When all children have their pieces ready, have a celebration. Be sure to provide children an opportunity to practice presenting their piece.

To get ready for the next unit, have children empty their folders. This helps children understand the writing cycle and also that they are beginning a new unit of study. You should have a second filing system for keeping these writing pieces. These writing pieces will be used for you to assess writing progress and share that progress with students and families. Children will also periodically look through their writing files for a variety of purposes, such as self-assessment of writing progress; determining "what do I like to write about" based on past pieces for example, or what might I add on to or change, etc.

Sample Reading Workshop Mini Lessons

Unit 2: Partnerships and Print Strategies

October

What students need to know at the end of these units:

- We choose reading for enjoyment at school and at home.
- We can self-select a variety of books to read independently and with a partner each day.
- We reread favorite books.
- We have a range of reading materials to choose from.
- Readers choose books at a reading level that is just right for them.
- We discuss books daily with a teacher, a classmate or in a group.
- There are a variety of ways to read books.
- We have the same routine in our reading workshop each day.
- We use a variety of strategies to help us read unfamiliar words.

By the end of the first unit, teachers will have assessed all of their students. Based on those assessments, teachers will put students in partnerships. Partners are best able to support each other when they read at about the same level. This month teachers will also introduce personal book bins. These can be plastic or cardboard magazine holders or large, sturdy, zipper lock plastic bags. Each student will put into his or her own bin: some "just-right" books (books on the student's independent reading level), some "interest books" (books that are not necessarily on the student's independent reading level, but that have illustrations and content that holds the student's interest) and later, might also include the book that was read during guided reading. Each partnership will need to find a "reading spot" in the room, so that they are going to the same place to read every day. Each of these management issues merits a mini-lesson which will most likely need to be repeated at times over the course of the school year. Once the new routines have been established, the focus of the mini-lessons will shift to print strategies.

Materials:

- ECLAS kit
- Template for recording conferences
- Plastic baskets with a variety of books (Favorite storybooks such as Caps for Sale, Make Way for Ducklings and familiar folktales; nonfiction such as Eyewitness books; small copies of previously read Big Books, Level A, B and C independent reading books
- Labeled, individual book bins (e.g., plastic or cardboard magazine holders or large, plastic zipper lock bags)
- Big books

Assessment:

- Conference notes
- Informal observation
- ECLAS

Grade 1

Sample Reading Workshop Mini Lessons

Unit 2: Partnerships and Print Strategies

Book Selection

Finding a "Just Right" Book

"I want to tell you about the books in the library and show you how to find ones that will be a just right fit for you – not too hard and not way too easy. Those are the books that will help you become a stronger reader." Browse through one of the baskets, showing the class a few titles. "*The baskets in our library are organized in a special way. If we figure out that one book in this basket is a good choice for you, then every other book in this basket will probably be a good choice, too. I have put a few baskets on your tables. Look through the baskets and try to find the one that seems like the best reading fit for you."* Send the children off, table by table. Circulate and help children try to read a few pages from books in the three baskets on their tables. The teacher will help each student find the level that is right for him or her; however, even if the teacher is assigning book levels, it is important to do the mini-lessons on just right books. Each student will need to understand what makes something a just right book.

Prepare and post a three-column chart on chart paper. "*I have noticed that many of you are having trouble finding a just right book. Today, I'm going to tell you something that will help you find a book that is just right for you. How many of you have ever tried to ride a bicycle? Sometimes when I am riding my bicycle, I try to ride up a big hill. I have to work very, very hard to get to the top. I can't think about ANYTHING else when I go up a big hill. I wouldn't want to do that kind of bicycle riding all of the time!"* At the top of the first column, draw a line sketch of someone riding a bicycle uphill. *"Sometimes I like to coast on my bicycle as I'm going down a hill. It's very easy. I don't have to do any work at all! That's fun to do sometimes, but I don't like to do it all of the time. It would be BORING!"* In the second column, draw a line sketch of someone riding a bicycle down a hill. *"Most of the time, I like to ride on a straight road that only has a few bumps and turns. Then I can look at the scenery and enjoy the ride."* In the last column, draw a line sketch of someone riding on a straight road that has a few bumpy parts. *"When you pick a just right book, it should not be so hard that it feels like you are struggling uphill. It should not be as easy as a downhill ride. It should be a straight ride with just a few hard, bumpy parts to it. Today, I want you to look at the books that you picked yesterday and see if you picked downhill, uphill or straight road books. Make sure that you put only just right straight ride books in your book bin today."*

Introducing Personal Book Bins:

"You all know now where the books are in our library and you are good at picking books. But I have noticed that there is sometimes a problem. You have to get up and down to find new books in the library, or the book you want to read is on someone else's table. So starting today, we are going to use individual books bins. Each of you will have your own book bin. In your bin, you will put some just right books and one or two books that you like, which I call "interest" books. Each Friday (or whatever day you choose), we will change our books and pick new ones for the coming week."

Establishing Reading Partners

Permanent Reading Partners

"Up until now, you have been reading with different partners every day. Starting today, you are going to have a permanent partner. Instead of reading with someone different every day, you and your partner are going to read together for a long time. I know that children who like the same kinds of books and read the same just right books make good reading partners. As I call your names, go with your new partner to get your personal book bins and start your private reading time. We will have 'back-to-back' private time for 10 minutes, and then 'side-to-side' partner time for 10 minutes." Once the permanent partnerships have been established, the partners should always sit next to each other for the reading mini-lesson. When you want them to practice something with their partner as part of the lesson, they just need to turn to each other.

Grade 1

Sample Reading Workshop Mini Lessons

Unit 2: Partnerships and Print Strategies

The Classroom Environment

Finding Reading Spots:

In preparation for this mini-lesson, you should give a homework assignment that has the students draw a picture of where they like to read at home. Be sure that you make time to share these pictures and discuss them at morning meeting time. That way, you can refer to them in your mini-lessons. This gives authenticity to the idea of a special reading spot. *"All of you have special places where you like to read at home. Jose likes to read in his bed at night, Ali likes to sit beside his mom on the couch, and Isabel likes to read at the kitchen table. It is great to have a special reading spot. We are going to have reading spots in this classroom. Each day, you and your partner will go to the same spot. Some of you like to read at your desks, some of you like to read on the carpet, some of you like to read at the art table. Today, I want you and your partner to find one spot to sit in. If it works for you, it will be your reading spot."*

The teacher can have as much control over this as s/he likes. If you prefer, you can simply assign the spots. If the students can choose good spots, you do have the final say as to whether or not the spot works for them. It may take a few days for each partnership to find the perfect spot. When the spots are finalized, make a chart of the partnerships and their spots and post it near your meeting area.

Picking a Book to Share with Your Partner:

"You know that you begin private reading time by reading books in your book bin. When you it's time to read with your partner, you and your partner will have to decide whose book to start with." Model with a student in the class. *"Pretend that Nancy and I are partners. At the beginning of partner time, I will ask her, "Whose book do you want to start with? You want to start with your book? Okay, we'll do one of your books, and then one of my books."* Have the students turn to their partners and practice asking the question. *"Today at private time, think about which of your books you want to share with your partner. Then, before beginning partner time, be sure to ask your partner whose book to start with. Remember, you will both have time to share your books, so it does not really matter who goes first."*

It is preferable that the students decide who goes first, as this is an important part of learning to working in a partnership. If this is not working for your class, try designating one partner as Partner A and one as Partner B. At the beginning of partner time, the teacher will then say, *"Partner A will share his/ her book first today."* This method avoids the discussion of who goes first. You should decide what works for you.

Book Shopping Day:

Teachers need to decide how to design a regular opportunity for students to select new books for their bins so the flow of the reading workshop is not interrupted. Many teachers have students change their books on Friday afternoons, for example, with small groups going to the library at a time. It is a good idea for the teacher to be part of the process. This provides a good opportunity for the teacher to observe how children are making their book choices.

Putting the Book in the Middle:

Reading workshop has been going very well. You all know how to get your book bins, how to go to your reading spots, how to read privately and how to turn to your partner at partner time. Today and for the next few days, we are going to learn some specific ways that you and your partner can work together. Yesterday, I was watching Josh and Rosa read together. They were reading Josh's book, but Rosa couldn't see it, because Josh had it on his side of the table. So Rosa starting reading her own book. I told them to put the book in the middle of the desk so that they both could see it. That worked very well. Today, we are going to practice putting the book in the middle so that both partners can see it. You and your partner should have one book in the middle of you." Model with a big book or with a small book on your lap, using a student as your partner. *"Today, during partner time, make sure you put the book in the middle so both of you can see it."*

Even when students each have a copy of the same book, they should only have one book between them at partner time. This helps to keep them both engaged and working together.

Grade 1

Sample Reading Workshop Mini Lessons

Unit 2: Partnerships and Print Strategies

Partner Reading

Different Ways Partners Can Read Together, I:
"Now you know that you need to put the book in the middle so both partners can see it. Today I want to teach you some different ways that partners can read a book together." Put a familiar big book on the easel. "You and your partner can read the entire book together, both of you reading at the same time. Let's read these two pages all together." The whole class reads together. "Today, when you and your partner have side-by-side reading time, I would like you to try to read together just the way that we practiced on the rug. I'm going to ask you to share how it worked for you when we all get back together after side-by-side reading time." If you have access to a camera, you might consider taking photographs of children who are practicing reading together at the same time to refer to later as models of good partner reading behaviors.

Different Ways Partners Can Read Together, II:
"Yesterday, partners did a very good job of reading at the same time. I'm going to tell you about another way that partners can read together. Partners can take turns reading pages. One partner can read a page as the other partner listens. Then, for the next page you can switch jobs. The person who read can be the listener for the next page. Let's give it a try while we are on the rug." Divide the class in half. Using a familiar big book, have one half read one page, and then the other half read the next page. "Today, when you and your partner have side-by-side reading time, I would like you to try to read together just the way that we practiced on the rug. I'm going to ask you to share how it worked for you when we all get back together after side-by-side reading time."

Different Ways Partners Can Read Together, III:
"You and your partner have done very good jobs of reading together in two different ways. There is another way to read together. One partner can read the entire book while the other partner listens. Then, the other partner can read the entire book again while the partner listens. This way, each partner gets a chance to read the whole book and each partner gets a chance to listen to the whole book." Pick a partnership that works well together to model this with a very familiar book. When you and your partner are reading together, I would like you to read together the way we just did. I'm going to ask you to share how it worked for you when we all get back together after side-by-side reading time"

You may stretch this mini-lesson over three days, showing a different way each day. You may want to make a chart to go with the lesson. "Different ways we can read together," with pictures of children doing the different ways.

At this point, the Shared Reading sometimes becomes the mini-lesson. Teachers need to decide what strategies to teach based on the needs of the class. Below are some suggestions. Any of these can and should be repeated as seems necessary. (Some of the following mini-lessons are described in detail in the July, 2001 Summer Instructional Guide)

Grade 1

Sample Reading Workshop Mini Lessons

Unit 2: Partnerships and Print Strategies

Print Strategies

Using the Title and the Cover Illustration to Get an Idea of What a Book is About (Using Semantic Cues):
Use a big book whose cover illustration and title clearly indicate what the book is about for this demonstration. *"Today, we are going to start talking about how to read the words in your books. Today I want to teach you a strategy that good readers use to help them. Good readers start by looking at the cover to get an idea of what the book could be about. Look at the picture on the cover. What do you see?"*

After a brief discussion of the illustration, direct their attention to the title. "*The picture has important information, but we also need to look at the title. The title is the name of the book, and it can tell us what the book is about."* Read the title with them. *"Now we have an idea what the book will be about. When you start today, look carefully at the cover and read the title. That way you will know what the book is about. Always set yourself up to do a good job reading by looking at the cover and the title before you begin."*

As you read only the title in this lesson, you may want to read the entire book later in the day at Shared Reading, or you could use it for a mini-lesson the following day

Book Walk (Using Semantic Cues):
Prepare to read an unfamiliar big book by "reading" the pictures together with students. Be sure that children are saying exactly what they see in the pictures. Children should not be creating a new story. We want children to learn how to use the illustrations as a support for making meaning as they read.

Using the Picture to Help Read an Unfamiliar Word:
Pick a big book with strong picture support for this demonstration. Cover with a Post-it ® Note the one word on a few pages that students will be able to figure out by looking at the picture. "You know that you start reading by looking at the cover and the title. Today, I am going to tell you another strategy that good readers use. Good readers pay attention to the picture to help them read."

Talk briefly about the title and cover. Start reading. When you get to the covered-up word, say, "What could that word be? Let's look at the picture and see if that helps us." When the students say what the word could be, take off the Post-it ® Note and say, "You're right! The picture helped us figure it out! Now let's read the entire sentence." Read the entire book that way. "Today, while you are reading, use the picture to help you figure out a word. During partner time, you and your partner can look at the picture together to figure out the word." This lesson is one that needs to be repeated many times, with and with-out Post-it ® Notes.

At some point, you should start a chart, titled something like, "Things We can Do to Help Us Read" or "Reading Strategies that We Can Use." As you teach a new strategy, add it to the chart. Refer to the chart during mini-lessons or Shared Reading.

Using the First Letter to Help Read Unfamiliar Words (Using Graphophonic Cues):
"The picture helps us to read some words. Good readers also look at the first letter of the word." This lesson and others like it are supported by the Month by Month Phonics activity "Guess the Covered Word."

Grade 1

Sample Reading Workshop Mini Lessons

Unit 2: Partnerships and Print Strategies

Print Strategies

Using the First Letter and the Picture (Beginning to Cross-Check Cues):
Use a big book to demonstrate how we use both the first letter of a word and an illustration to cross-check. Be sure to pick a book with illustrations that strongly support the text.

Patterns Help You Read (Integrating the Cueing Systems):
Pick a big book with a predictable pattern such as If You Give a Mouse a Cookie. *"Yesterday, we talked about how we can use the first letter of a word and the picture to help us read the words in a book. Today I am going to show you another smart way to read stories. Some books have a word pattern that repeats on each page. Once you learn the pattern, it's almost like you know the secret trick to reading the books. You know what to expect on the next page and you are all ready to read every time you turn the page. Let's see how that works."* Begin reading aloud and encourage children to start chiming in when they "get the pattern." *"Today, when you are reading, see if your book has a pattern. If it does, let the pattern help you to read the words."*

Pointing to the Words as We Read (Good Habits that Support the Graphophonic Cueing System):
Pointing to words is something that children do early on in the reading process to help establish a one-to-one word match. Typically, it is most effective for students reading texts at levels A, B, and C. According to Irene C. Fountas and Gay Su Pinnell, students should stop pointing as they move on to levels D and E At that point, pointing can get in the way and is only a helpful strategy when the student encounters a difficult word. S/he can then bring a finger in to help.

Good Readers Reread Books:
Repeated readings of familiar books can improve fluency and enhance comprehension. We do this as a Shared Reading mini-lesson so that students will do it themselves as they read independently.

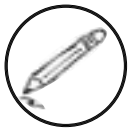
Self-Monitoring:
It is important that students stop reading when they read something that does not make sense. This skill of self-monitoring is one they will work on all year. As you read, say an incorrect word on purpose. Then stop and say, "That word does not make sense. Let me try this again." Read it correctly. Do this on a few pages.

Partners Help Each Other with Reading Strategies:
"We have learned many reading strategies to help us read. Today I want to teach you how to help you partner without telling your partner the word. If your partner is stuck on a word, you need to act like the teacher. You can say, 'check the picture,' or 'look at the first letter of the word.' But you should not tell your partner the word right away. You need to give your partner time to figure it out. I am going to read, and I want the class to be my partner. When I get stuck on a word, raise your hand if you can act like the teacher and help me figure it out, without telling me." Use a familiar big book.

Repeat this mini-lesson for a few days, using different books and examples from the class. If you notice two students who do this well, use them as a model for the next day's minilesson. For example, "I love how Ann and Khalil told each other to look at the picture when one of them got stuck. Let's watch them as they do that."

Grade 1

Sample Writing Workshop Mini Lessons



Unit 2: Personal Narratives

October

What students need to know at the end of these units:

- We are a community of writers
- Writers write about important people and moments in their lives
- Writers write for an audience
- We have the same routine in our writing workshop every day
- We write the best we can
- We use appropriate letters to represent sounds that we hear in words
- We are beginning to use capital letters, some punctuation and spaces between words
- We can listen to other's writing and reread our own writing
- We keep a collection of our writing
- We retell stories as an activity before writing
- We tell events in the order that they happened
- We use pictures in our writing
- We write stories that have a beginning, a middle and an end
- We can use classroom resources such as name charts and picture-maps of our hearts to help with our writing

This unit will begin by concentrating on personal narratives and end with two weeks focused on small moments within these narratives. Children's first attempts at personal narratives tend to include lists of everything that happened to them on a particular day. This type of writing is sometimes referred to as "bed-to-bed" stories. These stories represent an important first step in a child's writing development. After a while, though, we want children to go beyond this type of writing and begin to focus in and expand on one small moment of their life. In first grade, we are introducing them to this type of writing which will be studied in greater depth in second grade.

Materials:

- Small magnifying glasses for each child or teacher-made hand-frames (made from black oak tag) for each child
- Class set of pocket folders plus a folder for the teacher
- Magazine holders – one for each table
- Choices of paper: unlined paper; picture-word paper with a few lines on the bottom (like the ECLAS paper); picture-word paper with a single line on the bottom
- Markers and colored pencils in a container for each table
- Stapler
- Date stamp
- Laminated charts for inserting in writing folders
- Construction paper and crayons (for book covers)

Assessment:

- Observation notes (how are children at following the routines)
- ECLAS
- Conference notes
- Assessment of writing pieces

Grade 1

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

Writing Personal Narratives

Mapping Our Hearts:
"Today we are going to talk about some ways that writers get their ideas. Writers write about what is in their hearts, about things they care a lot about, think a lot about, or that are really important to them. These things might be special people they like to be with, things they love to do, places they love to visit, or favorite things. Today, we are each going to have a chance to make a map of what is in our own hearts. Watch me as I make a map of my heart." Model on chart paper how you write inside of a heart shape the things you care about most. You might draw a family sketch, write the word "cat" for your neighbor's cat, a picture of roller blades, etc. *"I am showing you a map of my heart so that you can do the same thing today. Then during writing workshop we will always have our heart map to help us think of ideas to write about."* Give children a moment to turn to a neighbor and share some of the important things that could go into their heart maps. During independent writing time, children will be creating their heart maps.

For a more detailed description of this lesson, read pages 32-34 in the Instructional Guide – Literacy, Kindergarten Grade 2, July 2001.

Using the Map of Your Heart::
Demonstrate how you refer to your map when you begin a new story. Tell children to do the same thing today as they begin a new story. Repeat this for two or three days.

Stretching a Story over Three Pages:
"I have been noticing how much more information you are putting in your stories. Writers often need more than one page to tell their entire story. Today I'm going to show you how I take one of my stories and stretch it out over three pages." Use a one-page story that you wrote at a previous mini-lesson. Model how you first retell the story to yourself out loud. Then retell it, using three pages and pointing to the page where you will write that part of the story. Sketch it out on the appropriate page as you retell the story. Today, I'm going to give you three papers. I want you to take one of your stories from your folder, and write the same story over three pages."

Adding to Your Pictures to Tell the Reader More
"I have been noticing how well you have been stretching out your stories. When I look at your pictures, I often wish that there was more information to help me really understand what is happening on that page. The same thing happens with my writing. Let me show you." Using your 3-page story reread the pictures out loud and notice places where you could add more information. Demonstrate adding to your pictures. "Today, I want you reread your 3-page story and see where you need to add details to your drawing."

Conventions of Print::
Although you will spend some workshop time editing before publication, you will still want to have periodic mini-lessons that address conventions of print appropriate for your class. You might, for example, notice that many children are not leaving spaces between words and are having difficulty rereading their pieces. That should then become the focus of a mini-lesson. Don't forget the power of demonstration and the importance of telling children you expect them to try out what you demonstrated in a mini-lesson. Lessons focused on writing conventions such as these, should occur approximately once a week.

Grade 1

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

Beginning, Middle & Ending

Writing a Good Beginning/Learning from Other Writers:
"Because you have been doing such good writing, I thought that we should now look at interesting ways that writers begin their stories. I'm going to read some beginnings and we will talk about them." Read some interesting first lines from memoir or memoir-like picture books that children might be familiar with. Briefly discuss how the first line gets you interested in reading the rest of the story. This excerpt from Donald Crew's Big Mama is a great example: "Did you see her? Did you see Big Mama? We called our Grandma Big Mama." In Fireflies, Julie Brickloe writes, "It was growing dark. My treehouse was a black shape in the tree and I wouldn't go up there now." Tell the children that when they write today, you want them to pay particular attention to making their first sentence so interesting that people will want to read the rest of the story.

Checking for a Beginning, Middle and Ending:
Often, children will write a story that has a beginning and an ending, but leave out the action in the middle. (e.g., I went to the beach. I had fun.) We want to be sure they don't leave out the action or the "what happened" part. (e.g., I went to the beach. I jumped over the waves. I had fun.) *"Stories have three parts – a beginning, middle, and an ending. I was noticing that some of you have been writing stories that have beginnings and endings, but don't have the middle part. Let's see how we can fix that." Read a story that you wrote. Be sure that it is missing the middle or action (e.g., My mother took me to the zoo. We both had a good time.). Think out loud, after you read the story, "Hmm, I forgot to say what we did that was fun."* (e.g., We watched the seals being fed fish.) Demonstrate how you add a new page in the middle and write another page for your story. *"Today, I want you to check your writing to be sure that you have the beginning, the middle and the ending of your story."*

This is a complex idea for first-graders and you will probably need to repeat this lesson with different examples on other days. It is always helpful to make connections when you read a story, by identifying the beginning, middle and end of the story.

Writing a Good Ending:
Repeat the mini-lesson that focused on beginnings, only this time focus on the ending of a story. Use literature that children are familiar with as models. When a student writes an interesting final sentence, use that sentence as a model during a mini-lesson or for your share meeting.

After about two weeks of daily writing, children should be ready to publish. Repeat the publishing cycle that was described in September. You should have mini-lessons that are focused on revision, editing, making a cover and choosing a title, and then have a celebration. Remember that when you edit, you will continue to hold children accountable for the editing convention focused on in September, now familiar word wall words, and whatever new convention you will decide to teach in this cycle.

Grade 1

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

Small Moments

Introduction to "Zooming In on a Small Moment": *"You know that writers write about things that have happened to them. Today, I am going to teach you something new. Writers write about little things that have happened to them. Instead of telling all about everything I did at the zoo, I could tell a little story, a small moment. It was so interesting, watching the seals jumping out of the water as they were being fed. I'm going to write about that. I'll draw a picture of the seal jumping up to catch the fish. That is what I am going to write about. I will write, "The seal burst out of the water and jumped up high. Today, I want you to take your published piece from last week and find one small moment from your story. Get another paper, draw your small moment and write about it."* As you confer, students will need help identifying small moments from their stories. For the first few days of this unit, you will need to help them find the small moment within their longer story. This is a difficult concept and teachers will need to patiently guide children towards understanding.

Zooming In: *"I noticed that it was not easy for you to find a small moment in your writing. Today we are going to use a little frame (or a magnifying glass if you have enough small ones for each child or partnership) to look at the drawings in our stories. We are going to find one little part of our drawing and write just about that little part. (Demonstrate, using one of your stories.) Today, I want you to look at your drawings and zoom-in on one small part of your drawing that you will write about."*

Examples of Small Moments in Literature:
Look at some books students know well and point out how these books are about one moment. For example, Shortcut is not about the entire summer. It is about 5 minutes that Donald Crews and his cousins almost got run over by a train. You might want to follow this up tomorrow by comparing Shortcut to Big Mama, two books by Donald Crews. Big Mama tells about many things that happen during a summer vacation, whereas Shortcut concentrates on a small moment during summer vacation.

Conventions of Print:
As you assess the writing that children are producing, be sure to do a weekly mini-lesson that focuses on one convention of writing that needs instruction. End your mini-lesson by telling children that you expect them to think about what you taught as they write.

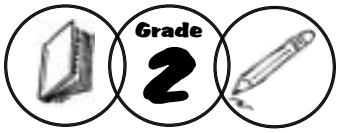
By now, if the children understand the concept to writing a small moment, you will want to move them along.

Stretching your Small Moment over Three Pages:
"We have been reading books that are all about small moments. You noticed that the books are not just one page long, they have lots of pages in them. Today we are going to start stretching our stories out, just the way those authors did. We are going to stretch our stories out over three pages." Show the students a pre-stapled three-page booklet. *"Remember my story about the seal coming out of the water to eat? Watch as I stretch it out: First the feeder threw the fish into the air. Then the seal's head came out of the water. Then the seal was high up in the air with the fish in its mouth. Watch as I draw a picture on each page. Now I have the pictures for my three-page book. Today I want you to choose one of your small moments. Stretch it out over three pages."* You will need to do this mini-lesson, using different examples, over a few days to be sure that children understand it. Using children's writing as models can be particularly powerful.

Because this unit will be returned to and studied in depth at the beginning of second grade, you will not want to spend a long time on it in first grade. By the end of the second week, children should be getting work ready for publication. Repeat the publishing cycle that was described in September. You should have mini-lessons that are focused on revision, editing, making a cover and choosing a title, and then a celebration. Remember that when you edit, you will continue to hold children accountable for the editing convention focused on in September and you will also be teaching a new convention for editing.

Grade 2

Sample Curriculum Map
Sample Schedule
Sample Mini-Lessons



Grade 2 Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching and managing the reading workshop	Print strategies and partnerships	Readers talk about books to develop ideas (partnerships)	Print strategies Reading with fluency and stamina	Strategies for nonfiction reading in partnerships
Read Aloud	Building community	Personal memories	Readers talk about books to develop ideas	Readers talk about books to develop ideas (partnerships)	Thoughtful discussions around nonfiction texts
Shared Reading	Modeling reading strategies using meaning (semantic) and structure (syntactic) sources of information	Modeling reading strategies w/a focus on visual (grapho-phonic) sources of information	Orchestrating all three sources of information with a focus on phrasing and fluent reading	Focusing on print work with strategies to deepen comprehension and build stamina	Strategies for nonfiction reading
Writing Workshop	Launching the writing workshop/ Establishing routines	Personal narratives	Print conventions (2-3 Weeks)	Writing for many purposes (e.g., letters, signs, lists, poems)	Nonfiction writing: How-To books (2 wks) Begin "All-About" books
Word Study Activities from Month-by- Month Phonics	Getting to Know You (p.9-13) Alphabet Books and a Picture Dictionary (p.14-16) Word Wall (p.16-21) Rounding Up the Rhymes (p.21-23) Guess the Covered Word (p.24-27)	Word Wall (p.31) On-the-Back (p.32-33) Rounding Up the Rhymes (p.33-36) Guess the Covered Word (p. 37) Making Words (p.38-45) Changing a Hen to a Fox (p.45-46)	Word Wall (p.50) On-the-Back (p.50-51) Rounding Up the Rhymes (p.52-53) Guess the Covered Word (p.54) Making Words (p.55) Reading–Writing Rhymes (p.56–59)	Word Wall (p.62) On the Back (p.62-63) On the Back (using theme words) (p.63) Rounding Up the Rhymes (p.64-65) Guess the Covered Word (p.66) Making Words (p.67-8) Reading–Writing Rhymes (p.69)	Word Wall (p.72) On the Back (p.73-74) Guess the Covered Word (p.74-75) Making Words (p.76-77) Reading–Writing Rhymes (p.78-80)
Suggested Texts for Professional Study Groups	Calkins, Lucy. *The Art of Teaching Reading*. Addison Wesley Longman. Chapters 4 and 5; Calkins, Lucy, The Art of Teaching Writing, Heinemann. Chapters 6 and 7; *Instructional Guide, Grades K-2, Literacy.* NYC DOE.	Calkins, Lucy. *The Art of Teaching Reading.* Pgs. 119-135; Fountas, Irene C. & Pinnell, Gay Su, *Guided Reading: Good First Teaching for All Children*, Chapter 10; Calkins, Lucy, *The Art of Teaching Writing*. Heinemann. Chapters 11-14, and 16; NYC *Instructional Guide Grades K-2 Literacy*, NYC DOE.			

Grade 2 Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Nonfiction interest centers or partnerships	Study of series books with elements of story: setting, character, plot, problem-solution	Using print strategies, stamina and fluency to help deepen comprehension	Learning to read a new genre: a study of mystery books (in centers)	Reassessing your just-right books/ and reflecting on your growth as a reader
Read Aloud	Series books with discussion of story elements	Author study focusing on the writer's craft	Poetry	Mysteries	Revisiting favorite books
Shared Reading	Using nonfiction texts as models for nonfiction writing	Focus on elements of story such as setting, character, plot, problem and solution to support comprehension	Strategies for reading poetry	Strategies for reading in the content area	Comparing genres and styles: one subject expressed in a variety of ways (poetry, all-about, narrative)
Writing Workshop	Nonfiction writing: Complete "All-About" books	Using an author study to mentor our own writing	Poetry writing	Connecting our writing to our content areas (e.g., science and social studies)	Open-cycle writing projects: students self-select from a variety of familiar genres
Word Study Activities from Month-by- Month Phonics	Word Wall (p.90) On the Back (p.90-91) Guess the Covered Word (p.92-93) Making Words (p.94-95) Reading–Writing Rhymes (p.95-97)	Word Wall (p.100) On the Back (p.100-101) Guess the Covered Word (p.102) Making Words (p.102-103) Reading–Writing Rhymes (p.103-104) Using Words You Know (p.104-105)	Word Wall (p.108), Be a Mind Reader (p.108-109), On the Back (p.109-110), On the Back: Words that Rhyme with Word Wall Words (p.110-111) Guess the Covered Word (p.111), Making Words (p.112-113), Reading–Writing Rhymes (p.114-115), Using Words You Know (p.115-116)	Word Wall (p.121) Word Wall Riddles (p.121) Be a Mind Reader (p.122) Guess the Covered Word (p.123) Reading–Writing Rhymes (p.125-128) Using Words You Know (p.128-129)	Word Wall (p.121) Word Wall Riddles (p.121) Be a Mind Reader (p.122) Guess the Covered Word (p.123) Reading–Writing Rhymes (p.125-128) Using Words You Know (p.128-129)
Suggested Texts for Professional Study Groups					

Grade 2 Sample Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
8:20	Morning meeting with Shared Reading[1] and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics	Morning meeting with Shared Reading and Word Work activity from *Month by Month* Phonics
9:10	Reading Workshop[2]	Reading Workshop	Reading Workshop	Reading Workshop	Reading Workshop
10:10	Writing Workshop[3]	Writing Workshop	Writing Workshop	Prep	Prep
11:00	Handwriting or homework review	Handwriting or homework review	Handwriting or homework review	Handwriting or homework review	Handwriting or homework review
11:10	Accountable Talk Read Aloud[4]	Accountable Talk Read Aloud	Accountable Talk Read Aloud	Accountable Talk Read Aloud	Accountable Talk Read Aloud
11:25	Lunch	Lunch	Lunch	Lunch	Lunch
12:15	Math Workshop (until 1:15)	Math Workshop (until 1:15)	Prep	Writing Workshop	Writing Workshop
1:10	Social Studies[5] (beginning at 1:15)	Science (beginning at 1:15)	Math Workshop	Math Workshop	Math Workshop
2:10	Prep	Prep	Social Studies or Science	Choice Time[6] (includes social studies, science and *Everyday Math* activities)	Choice Time (includes social studies, science and *Everyday Math* activities)

[1]**Shared Reading:** Shared reading at the start of the day will always include a group-reading of the morning message. At times, it may also include reading an appropriate big book, poetry or shared writing created by the class on previous days. (The use of teacher-made song charts provides particularly enjoyable shared reading/singing experiences.) Often, shared reading will emphasize particular print features and conventions of print such as punctuation, prefixes, suffixes or contractions. On some days it may be replaced by interactive writing.

[2]**Reading Workshop:** IThe independent work time in the Reading Workshop can be broken up into fifteen to twenty-minute blocks during which the teacher can alternate between meeting with guided reading groups and conferring with individuals or partners. Ideally, a guided reading group meets for approximately 10-15 minutes.

[3]**Writing Workshop:** The transition between activities is a good opportunity for children to get up and move. Building in transition routines – singing a song, getting writing folders, or taking care of any other necessities can help children be better able to stay focused on each activity.

[4]**Read Aloud:** Kindergarten children need time for dramatic play, block building, and water or sand explorations. Choice Time that teachers carefully plan for and that allots a full period for self-directed explorations using science and math materials, building materials, and art materials gives children the opportunity to build content knowledge and related vocabulary, while developing social and communication skills, self-confidence, and problem-solving skills that are needed for academic success. This time should support and enhance your units of study in social studies, science and mathematics. To maximize this learning experience, teachers should use this time to observe, confer and interact with students and provide opportunities for students to talk and write about their experiences and explorations.

[5]**Social Studies & Science:** Social studies and science lessons often include a read aloud of an appropriate book, chapter or article.

[6]**Choice Time:** Choice Time that teachers carefully plan for and that allots a full period for self-directed explorations using science and math materials, building materials, and art materials gives children the opportunity to build content knowledge and related vocabulary, while developing social and communication skills, self-confidence, and problem-solving skills that are needed for academic success. This time should support and enhance your units of study in social studies, science and mathematics. To maximize this learning experience, teachers should use this time to observe, confer and interact with students and provide opportunities for students to talk and write about their experiences and explorations.

Grade 2

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

September

What students need to know at the end of these units:

- We choose reading for enjoyment at school and at home.
- We can self-select a variety of books to read independently and with a partner each day.
- We reread favorite books.
- We have a range of reading materials to choose from.
- Readers choose books at a reading level that is just right for them.
- We discuss books daily with a teacher, a classmate or in a group.
- There are a variety of ways to read books.
- We have the same routine in our reading workshop each day

This unit establishes the routines of the Reading Workshop. During September, students read in informal partnerships and choose books from baskets of books on the tables. Some of the mini-lessons address management issues (e.g., returning books to the correct basket in the classroom library) and some address content issues (e.g., talking about my book with a partner, using the cover illustration to predict what the story will be about.) Teachers will probably need to repeat mini-lessons using a variety of modeling techniques to help children practice and internalize new strategies and habits. Even after establishing management routines, the teacher will need to continue to address management issues as they arise over the course of the year, revisiting earlier lessons.

Materials:

- ECLAS kit
- Template for recording conferences
- Plastic baskets with a variety of books (Favorite storybooks such as Caps for Sale, Make Way for Ducklings and familiar folk-tales; Non-fiction books such as Eyewitness books; small copies of previously read Big Books, Level A, B and C independent reading books.) These baskets would be placed on desks for the first month.

Assessment:

- ECLAS
- Conference notes
- Informal observations

Grade 2

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Establishing a Community of Readers

Choosing a Book:
"We are all readers in this classroom. I have put baskets of books on your desks. Today, you are going to pick one book from your basket and read. Watch me as I pick a book from the basket." Teacher models picking a book from the basket, looking at the cover and the title, and reading a few pages. *"Today, I want you to do what I did."* Call the children to return to their tables, one table at a time.

What's the Routine?:
"Every day, we will meet on the carpet for a few minutes at the beginning of reading workshop. I will tell you something that we are going to work on for the day. Then you will go and read."

Using the Title and Cover:
"Yesterday, all of you did a great job picking books from a basket and reading them. The first thing I do when I pick a book is look at the cover and try to read the title." Use a Big Book for this lesson. See pages 35-36 in the Instructional Guide Grades K-2 Literacy, July 2001 for more explicit ideas for this lesson.

Taking a Book Walk:
"Yesterday, I showed you how to look at the cover to help you read the book. Today, I am going to show you something else you can do when you read. You can take a book walk." Use a Big Book for this lesson. See pages 45-46 in the Instructional Guide Grades K-2 Literacy, July 2001 for more explicit ideas for this lesson.

Explaining the Structure of the Workshop:
"Every day, we will meet on the carpet for a few minutes at the beginning of reading workshop. I will tell you something that we are going to work on for the day. When we leave the carpet, you and I have different jobs. Your job is to sit and read your books. My job is to talk to you and other students and help you to become better readers. I will talk to you one at a time, or two at a time, or in a group. That is called conferring. When I confer with one child, other children may not ask me a question. At the end of reading time, we will come back to the carpet and have a share. Today, pick one book from your basket and read. Remember, when I am conferring with another student, you may not talk to me."

What Do You Do When You Think You Are Done?:
"Yesterday, some of you came up to me and told me that you were done, even though reading workshop was still going on. Today I am going to tell you three things you can do when you think you are done. When you are done with one book, you can reread it, you can share it with a friend, or you can pick a new book from your basket to read." The teacher can model by rereading a book she has previously read, pointing out how she notices more about the book the second time she reads it. At the share meeting, the teacher may want to create a chart with those three things on it. The following day, the teacher might teach a mini-lesson by rereading the chart and adding, with the help of the children, one or two strategies to it.

Grade 2

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Establishing a Community of Readers

Management:
"Today, let's look at our library. You will see that each basket has a name, like Spiders, or Counting Books. When you are done with a book, you need to put it back in the correct basket." Model looking at the cover of a book and then putting it back in the correct basket. "When we do this, we make it easier for everyone to find the books they want to read."

Book Choice:
"Readers make decisions about which books they want to read. There are lots of books in our classroom library. What kind of books do you like to read?" Have children turn to the person next to them on the rug and talk about the kinds of books that they like to read before they go off to pick a book.**Management:**
"Yesterday, reading time got to be a little too noisy. I could not hear the student I was talking to. Let's talk about what our room should look and sound like at reading time." Create a short list on chart paper: Children are reading. Room is quiet. Children have books in their hands. The mini-lesson on the following day might begin with a rereading of the chart and the addition of one or two new items, based on suggestions from students.

Introduction to "Just Right" Books:
"Readers pick books that are just right for them. Look through your basket of books. Some books are too hard; some are too easy, some are just right. Today when you are looking for a book, look for one that is just right for you." You will need to teach a number of more specific mini-lessons on this topic once ECLAS assessments are completed. This is just a quick introduction to the concept.

Introduction to "Private Reading Time and Partner Reading Time":
I've noticed that many of you have begun to talk to someone about the books you are reading. Some of you asked a friend for help with a word, some of you wanted to share a favorite page with someone else. Our reading workshop time will have two parts: private time and partner time. During private time, you will read by yourself and sit back-to-back with your partner." Have students do this. "During partner time, you will sit side-by-side with your partner." Have students do this. "When you go off to read, you will begin with private, back-to-back time. I will announce when it is time to have side-by-side partner time." Teachers may want to repeat this lesson the following day by selecting a partnership that handled the "private time/partner time" very well the previous day. The two children can model how it worked for them

At this point, the students are in informal, self-selected partnerships. The teacher will spend more time in the next unit on specific partnership mini-lessons.

Grade 2

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

September

What students need to know at the end of these units:

- We are a community of writers
- Writers write about important people and moments in their lives
- Writers write for an audience
- We have the same routine in our writing workshop every day
- We write daily for extended periods on topics of our own choice
- We write to share our personal experiences
- We write the best we can
- We can listen to other's writing and reread our own writing
- We keep a collection of our writing
- We retell stories as an activity before writing
- We retell events in the order that they happened
- We can use classroom resources such as the word wall, and name charts to help with our writing

It is important that in the beginning of the year a few simple writing workshop routines are established and consistently followed. This unit focuses on establishing those routines. Each workshop should begin with a short, focused mini-lesson, followed by an independent writing time during which teachers confer with individual children, and end in a brief share with the whole-class. There is a consistent structure to the mini-lesson. It begins by making a connection to something the teacher has observed about the class (e.g., "I noticed that many of you have been working hard at writing words, but then you have trouble reading them back because they are written too close together."); then there is direct teaching (e.g., "Today I am going to show you a way that you can let your finger help you space your words."); sometimes you can give children a brief practice time on the rug (e.g., "Before you go, let's all try that…"), and then make the connection to what they will be doing that day (e.g., "When you write words today, I want you to remember to use your finger to help make spaces between your words."). Some essentials of the writing workshop are described in pages 53-62 of the ECLAS Instructional Guide.

Each unit of study in writing workshop will follow a similar writing cycle: Every day children will work on a writing piece of their own (either a new one for that day or one begun the previous day); after two or three weeks, depending on the particular unit of study, each child will pick one writing piece they worked on during the unit to revise; after revision, the piece will be edited; after it has been edited, the piece will be published; the unit will end with a celebration.

Writing celebrations can take a variety of forms: The class may invite another class or family members to attend a reading of the published pieces; guests could be invited to go from table to table to hear individual children read their work; or, either of those two formats could take place without guests. Another form of celebration could be small-group readings. If children have been writing "how-to" books, they might read and demonstrate (whole-class or small-group, depending upon what works well for your class.) The important thing about celebrations is that children understand that authors write, not just for themselves, but for others. When children internalize this understanding, they write, revise and edit more purposefully.

Some of your mini-lessons will be about the content of writing (e.g., skills and knowledge such as topic choice, adding details to the pictures) and some will address the management of the writing workshop (e.g., getting folders, paper choice, writing your name, getting started). You will alternate between content and management mini-lessons, as necessary, to suit the needs of your class. These beginning lessons are geared toward students who have not had Writing Workshop in first grade. If they have had Writing Workshop in first grade you may be able to move through these initial lessons more quickly.

Materials:

- Class set of pocket folders plus a folder for the teacher
- Cardboard or plastic magazine holders – one for each table
- Variety of paper choices
- Date stamps and ink pads
- Staplers
- Construction paper and crayons (for title page)

Assessment:

- Observation notes (how are children at following the routines)
- Conference notes
- Assessment of writing pieces

Grade 2

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Below are some suggested mini-lessons, however, the most powerful lessons will be those that are generated by your ongoing observations of how your particular children are working and what they need.

Storytelling: For the first few days children should have the opportunity to hear good models of oral storytelling and to practice their own storytelling. Begin by saying something like, *"I would like to tell you a story about a true thing that happened to me (to my mother, to my friend, etc.)"* Follow this with a brief, but clear story. Then, pair children up and ask partners to share their own personal stories with each other. Depending upon the needs of your class, you may need to establish a sharing/ listening system. End the workshop with one or two story-shares.

Continue storytelling in the same way for another day or so depending on how it seems to be going. Begin each day with the teacher modeling by telling a short, personal story.

Introduction to Story Writing: *"For a few days we have been telling important stories about our real lives. Today we are going to write our stories. I am going to write my story about the first time I rode my bike. I'll sketch myself on my bike and write: I fell off of my bike."* The teacher should do this in front of the class. The drawing should be done quickly. Do not linger too long over the picture or the words. Decide how much to write – a very simple sentence or one that is slightly more complex – based upon what you know about the current state of your students' writing development. Your demonstration should provide an attainable model – something they can achieve with a reasonable degree of teacher support (i.e., within the 'zone of proximal development' of most of your children). *"Pick one story that you told this week, draw it and write about it."* For this week, you might want to have paper and pencils already out on tables. As you circulate and confer with children, encourage them to retell their stories to get ideas for their drawings. At this time of year you should expect a wide range of writing ability. Your children's first writing attempts will be important records for growth-assessment. The originals or copies should be kept in assessment folders.

Repeat this mini-lesson for a few days using different stories as models.

Explaining the Structure of Writing Workshop: "*Every day, we will begin writing time by having a meeting on the carpet. I will tell you something about writing that you can try. Then it is your time to write. While you are writing, I will talk to some of you about your writing. That is called conferring. When I am conferring with someone, you need to work by yourself. You may not interrupt a conference to ask me a question. At the end of writing, we will all meet on the carpet for a share meeting. When you leave the carpet, you will get to work on your writing and I will get to work on my conferring."*

Good Writers Add to the Pictures in their Stories: *"Some of you have come up to me in the middle of writing workshop and told me you were finished. When you think you are done, you need to add on to your story. One thing you can do is to add to the drawing. Look at the picture of me on my bike. I need to add my mom, because she was there when I fell, and I need to add tears on my face because I was crying when I fell. Today, look at the story you wrote yesterday. What details can you add to your picture that will give us important information about your story?"*
You may need to repeat this mini-lesson on another day, using a different story as a model.

Good Writers Add to their Words: *"Yesterday, I showed you how you can add to your picture. Today, I will show you how to add to your words. Let's look at my bike story. I forget to say that I got on my bike again, so I will add that on."* Demonstrate adding on text. If you initially wrote only one sentence, then you might add a second sentence. *"Today, look at the story you wrote yesterday. See what you can add to your words."*

You will probably want to repeat this mini-lesson tomorrow, using another example as a model.

Grade 2

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Good Writers Add More Pages to Their Stories:
Depending on the current stage of your students' writing development, you might demonstrate how to add another page to a story. Model this using one of your earlier stories.

Working from Folders:
"Now that we all have a few stories, I have a special writing folder for each of you. I wrote your name on your folder. At the end of every writing workshop, put your writing inside. So your writing will be there when you want to write the next day."

Folders should have reference materials added to them periodically (e.g., an alphabet chart, a class roster, a list of words from the most up-to-date word wall, a significant page from a shared reading book with words children enjoy reading again and again, the picture map of their heart which is discussed in a later mini-lesson.) Some teachers put a green dot on one side of the folder for pieces that children are still working on, and a red dot on the other side for the pieces that they have completed. This system merits several mini-lessons until children understand the routine. You will want to have one place in the room where all of the writing folders and materials are kept. It can be one student's job to be the "supply monitor," putting out the writing folders and materials at the beginning of writing workshop.

Putting Your Name and Date on Each Piece: As with every other routine, this one merits attention in a brief mini-lesson. Some teachers have date stamps that children can use. If you do this, you will need to show children exactly how to use the date stamp only one time. If not, you might end up with dates stamped all over the papers!

Getting Started at the Beginning of Writing Time:
This is a management lesson in which you demonstrate exactly what children should – and should not – do as writing workshop begins. Children should know the routine so well you do not have to remind them of it each day. After the mini-lesson, children should go directly to their seats, open their folders, take out their writing and start working immediately. This is not when they should sharpen their pencils. Teachers manage supplies in a variety of ways, but one that works well is to have all supplies, except for writing paper, placed on each table by a "supply monitor" so no one has to get up to get them.

Writers Draw the Best they Can:
"Yesterday, Juan told me he wanted to tell a story about visiting the fire station. He was worried because he could not draw a fire truck. I told him that what good writers do is to draw the best they can. Don't say: I can't do it. Just do it the best you can. I am going to write a story today about the first time I put my baby in a swing. A swing set is hard to draw, but I am going to do it the best I can." Model by doing a primitive drawing. "Remember that if you have a problem with your drawing today, draw the best that you can."

Good Writers Write Words the Best that They Can:
"If you want to write a word and you are not sure how to spell it, use everything you know about words to write it the best you can. Watch me as I give it a try." Model how you might work through a challenging word, thinking out loud about how you can refer to the word wall; use knowledge of familiar spelling patterns, words you know, onsets and rimes; or stretch the sounds out. "Remember, when you are writing today to write words the best you can." These demonstrations should reinforce what children are learning in the word work portion of the literacy block. Teachers will need to demonstrate strategies for students to use when they are attempting unknown words. Children will also need frequent reminders that word wall words need to be spelled correctly at all times.

Grade 2

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Checking for a Beginning, Middle and Ending:

Often, children will write a story that has a beginning and an ending, but leave out the action in the middle. (e.g., I went to the beach. I had fun.) We want to be sure they don't leave out the action or the "what happened" part. (e.g., I went to the beach. I jumped over the waves. I had fun.) *"Stories have three parts – a beginning, a middle, and an ending. I was noticing that some of you have been writing stories that have beginnings and endings, but don't have the middle part. Let's see how we can fix that."* Read a story that you wrote. Be sure that it is missing the middle or action (e.g., My mother took me to the zoo. We both had a good time.). Think out loud, after you read the story, "Hmm, I forgot to say what we did that was fun." (e.g., We watched the seals being fed fish.) Demonstrate how you add a new page in the middle and write another page for your story. *"Today, I want you to check your writing to be sure that you have the beginning, the middle and the ending of your story."* This can be a complex idea for young writers and you may need to repeat this lesson with different examples on another day. It is helpful to take advantage of opportunities to reinforce this point at other times of the day (e.g., identifying the beginning, middle and ending of the story during read aloud and shared reading).

Topic Choice:

At some point, you will inevitably have a group of children who moan, *"I don't know what to write about."* Here are some suggestions for mini-lessons to address this issue:

- Remind children that writers write true stories from their lives like going to the dentist, going grocery shopping with mom, or walking to school in the morning. Show examples that other children in the class have written.
- Show children that they can get an idea for a new story from a story they have already written. For example, the teacher's story about riding her bike for the first time reminds her of another time she rode her bike all around the park and had a picnic. As you confer with students, reinforce this by helping them find a new story in one they have already written.
- Spend another one or two days doing storytelling, as you did at the beginning of the year.
- Do a map of the heart, described in the October overview.
- Have children brainstorm a list of topics or stories that they can refer to if they get stuck.

Getting Started by Rereading at Writing Time:

"*I noticed some children are having difficulty returning to the writing work they did at the last writing workshop. The first thing good writers do, before they even start writing, is to reread what they have already written. That helps them know what they need to write next. I'll use _____'s writing piece to show you what I mean."* Use a child's piece and model rereading and thinking aloud about what needs to come next. *"Today, when you get your writing folder, I want you to take out the piece that you have been working on, reread it and think about what you need to write next. You might discover that you need to add another page to your story."*

Using the Resources around Us to Help Write Words:

Show students tools in the room that can help them to write words (e.g., name study lists, alphabet charts, word walls, morning messages, print around the room). Model how this is done. You might need to do a separate mini-lesson and modeling for each resource depending on the needs of your group. Before they go off to write, tell them that you expect them to use these resources to help them as they add words to their stories. Teachers sometimes print out name charts, alphabet charts and current word wall lists for children to keep in their writing folders.

Getting Ready to Publish:

"When writers are all finished with a writing piece they really love, they publish it so that it can be shared with other readers. Today, I want you to reread all of the writing pieces in your folder and pick the one that is your favorite. Later this week, I will show you how we will get this piece ready to be published."

Grade 2

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Establishing a Community of Writers

Revision:
"Writers always want to make their writing better. Now that you have chosen a piece to publish, you can make your writing better by adding to the words or by adding to the pictures. Watch as I add to my story." Model adding to a story that you wrote earlier. *"Today I want you to take the piece that you want to publish and make it better by adding important words to the story or important details to the picture."* You may want to repeat this demonstration, perhaps in slightly different ways. You might have one mini-lesson where a student models how s/he added to the picture and another mini-lesson where a student models how s/he added to the words.

Editing:
"Writers edit their pieces so they are easy to read." Every time that you publish, you will be teaching your students a new editing skill. Assess your students' writing to decide what editing issues to address. Some predictable editing issues are:

- Appropriate use of capital letters at the beginning of sentences and in names
- Use of varied types of sentences
- Use of appropriate punctuation at the end of sentences (e.g., question mark, exclamation point)
- Use of classroom resources to help with writing (e.g., charts, books, environmental print)
- Correct spelling of word wall words

Whichever skill you decide to address, you will need to do one or two mini-lessons modeling the editing process. For example, if you are focusing on the correct spelling of word wall words you might begin by demonstrating how to check the writing piece against the word wall words, circling words that are spelled incorrectly, following the procedure they have learned in Month by Month Phonics. You might then do a mini-lesson where you show how to use correction tape. If you decide to focus on punctuation at the end of sentences, you will want to point that out very specifically at other times of the day, in shared reading lessons, for example.

Remember that the published piece will not be perfect and as the year begins, we do not expect second-graders to rewrite their pieces. As students attain greater fluency and gain confidence in their writing, copying finished work over will be less frustrating and labor intensive.

Adding a Title and Cover:
"Every story needs a title that matches the story. The title needs to tell us what the story is about. The picture on the cover also needs to match the story." Show some picture books that you have already read to the class and point out how the title and cover match the story. "Today, I want you to reread your story and decide on a good title for it. Get a special paper for your cover (drawing paper that is put out for this purpose) and begin making the cover for your book. Don't forget to write the title on the cover."

Celebration:
When all children have their pieces ready, have a celebration. Be sure to provide children an opportunity to practice presenting their piece.

To get ready for the next unit, have children empty their folders. This helps children understand the writing cycle and also that they are beginning a new unit of study. You should have a second filing system for keeping these writing pieces. These writing pieces will be used for you to assess writing progress and share that progress with students and families. Children will also periodically look through their writing files for a variety of purposes, such as self-assessment of writing progress; determining "what do I like to write about" based on past pieces for example, or what might I add on to or change, etc.

Sample Reading Workshop Mini Lessons

Unit 2: Print Strategies and Partnerships

October

What students need to know at the end of these units:

- We choose reading for enjoyment at school and at home.
- We can self-select a variety of books to read independently and with a partner each day.
- We reread favorite books.
- We have a range of reading materials to choose from.
- Readers choose books at a reading level that is just right for them.
- We discuss books daily with a teacher, a classmate or in a group.
- We can read independently from unfamiliar books, chosen with the teacher's help.
- We can solve reading challenges use strategies such as stopping to consider whether words or sentences sound right and make sense in a story.
- We use our knowledge of sounds and letters in the alphabet to figure out unfamiliar words.
- We have the same routine in our reading workshop each day.

By the end of the first unit, the teacher will have assessed all of the students. Based on those assessments, the teacher will put students in partnerships. Partners on the same reading level are best able to support each other. During this month, the teacher will also introduce personal book bins. These can be cardboard or plastic magazine containers or large zipper lock plastic bags. In their individual book bins, the students will put some "just-right" books (books on their independent reading level), some "interest" books (books that may be beyond their independent reading level but that have illustrations and content that holds the student's interest) and later, might also include the book that was read at guided reading. Each partnership will need to find a "reading spot" in the room, so that they are going to the same place to read every day. Each of these management issues merits a mini-lesson which will most likely need to be repeated at times over the course of the school year. Once the new routines have been established, the mini-lessons will focus on print.

The teacher will help each student find the text level that is right for him or her; however, even if the teacher is assigning book levels, it is important to do the mini-lessons on "just right' books. Each student will need to understand the concept of the just right book.

Materials:

- ECLAS kit
- Template for recording conferences
- Plastic baskets with a variety of books (Favorite storybooks such as Caps for Sale, Make Way for Ducklings and familiar folktales; nonfiction such as Eyewitness books; small copies of previously read Big Books, baskets of leveled books at the range appropriate for independent reading)
- Labeled, individual book bins - cardboard or plastic magazine holders or large, plastic zipper-lock bags
- Big books for mini-lessons

Assessment:

- Conference notes
- Informal observation
- Running records
- ECLAS

Grade 2

Sample Reading Workshop Mini Lessons

Unit 2: Print Strategies and Partnerships

Book Selection

These are some suggested mini-lessons, however, the most powerful lessons will be those that are generated by your ongoing observations of how your particular children are working and what they need.

Finding a "Just Right" Book:
"I want to tell you about the books in the library and show you how to find ones that will be a just right fit for you – not too hard and not way too easy. Those are the books that will help you become a stronger reader." Browse through one of the baskets, showing the class a few titles. *"The baskets in our library are organized in a special way. If we figure out that one book in this basket is a good choice for you, then every other book in this basket will probably be a good choice, too. I have put a few baskets on your tables. Look through the baskets and try to find the one that seems like the best reading fit for you."* Send the children off, table by table. Circulate and help children try to read a few pages from books in the three baskets on their tables. This is a good opportunity to make a quick initial assessment of students' reading development – the strategies they use to select books – do they flip through, read the front and back cover, try to read a few pages; which they gravitate to – do they go straight for what appears to be the most challenging basket, do they play it safe and look for the easiest; whether they have old favorites; whether they have already developed a clear sense of what makes a just right book and choose confidently, etc.

Finding a "Just Right" Book:
Prepare a three-column chart before the lesson. *"I noticed that some of you are having trouble finding a just right book. Today, I'm going to tell you something that will help you find your just right book. How many of you have ever tried to ride a bicycle? When I go riding on my bicycle I sometimes try to ride up a big hill. I have to work very, very hard to get to the top. I can't think about ANYTHING else when I go up a big hill. I wouldn't want to do that kind of bicycle riding all of the time!"* At the top of the first column, draw a line sketch of someone riding a bicycle uphill. *"Sometimes I like to coast my bicycle down a hill. It's very easy. I don't have to do any work at all. That's fun to do sometimes but I don't like to do it all of the time. It would be BORING!"* In the second column, draw a line sketch of someone riding a bicycle down a hill. *"Most of the time, I like to ride on a straight road that only has a few bumps and turns. Then I can look at the scenery and enjoy the ride."* In the last column, draw a line sketch of someone riding on a straight road that has a few bumpy parts. *"When you pick a just right book, it should not be so hard that you are struggling uphill. It should not be as easy as a downhill ride. It should be a straight ride with just a few hard, bumpy parts to it. Today, I want you to look at the books that you picked yesterday and see if you picked downhill, uphill or straight road books. Make sure that you put only just right straight ride books in your book bin today."*

Introducing Personal Book Bins:
"You know where the books are in our library and you are good at picking books. But I have noticed that there is a problem. You have to get up and down to find new books in the library, or the book you want to read is on someone else's table. So starting today, we are going to use individual book bins. Each of you will have your own book bin. In your bin, you will put some just right books and one or two books that you like, which I call "interest" books. Each Friday (or whatever day you choose), we will change our books and pick new ones for the coming week."

Grade 2

Sample Reading Workshop Mini Lessons

Unit 2: Print Strategies and Partnerships

Establishing Reading Partners

Permanent Reading Partners "You have been reading with different partners every day. Starting today, you are going to have a permanent partner. Instead of reading with someone different every day, you and your partner are going to read together for a long time. I know that children who read the same kinds of books and read the same just right books make good reading partners. As I call your names, go with your new partner, get your personal book bins, and start back-to-back in private reading time. After 10 minutes, we'll switch to side-by-side partner time for 10 minutes."

Once the permanent partnerships have been established, the partners should always sit next to each other for the reading mini-lesson. When you want them to practice something with their partner as part of the lesson, they just need to turn to each other.

The Classroom Environment

Finding Reading Spots:
In preparation for this mini-lesson, assign students the homework task of drawing a picture of where they like to read at home. Be sure that you make time to share these pictures and discuss them at morning meeting time. That way, you can refer to them in your mini-lessons. This gives authenticity to the idea of a special reading spot. "All of you have special places where you like to read at home. Jose likes to read in his bed at night, Ali likes to sit beside his mom on the couch, and Isabel likes to read at the kitchen table. It is great to have a special reading spot. We are going to have reading spots in this classroom. Each day, you and your partner will go to the same spot. Some of you like to read at your desks, some of you like to read on the carpet, some of you like to read at the art table. Today, I want you and your partner to find one spot to sit in. If it works for you, it will be your reading spot." The teacher can have as much control over this as he/she likes. If you prefer, you can simply assign the spots. If the students can choose good spots, you do have the final say as to whether or not the spot works for them. This may take a few days to find the right spot for each partnership. When the spots are finalized, make a chart of the partnerships and their spots and post it near your meeting area.

Picking a Book to Share with Your Partner:
"We begin reading time with private time and everyone reads books in their own book bins. At partner time, you and your partner will have to decide whose book to start with." Model with a student in the class. "Pretend that Nancy and I are partners. At the beginning of partner time, I will ask her, "Whose book do you want to start with? You want to start with your book? Okay, we'll do one of your books, and then one of my books." Have the students turn to their partners and practice asking the question: Whose book do you want to start with? "Today at private time, think about which of your books you want to share with your partner. Then be sure you ask your partner whose book to start with. Remember, you will both have time to share your books, so it does not really matter who goes first." It is preferable that the students decide who goes first, as knowing how to negotiate simple logistics like this is an important part of working in a partnership. If this is not working for your class, you can try designating one partner as Partner A and one partner as Partner B. At the end of each mini-lesson or at the beginning of partner time, you might then say, "Partner A will share his/her book first today." This method avoids the 'who goes first discussion.' You should decide what works for you.

Book Shopping Day:
Teachers will need to decide how to manage opportunities for students to select books for their bins. Students could change their books every Friday afternoon, for example, with small groups going to the library at a time. It is a good idea for teachers to be part of this process, at least while establishing the routine and until you are fairly confident the students are making wise decisions on a fairly consistent basis. This provides a good opportunity for you to observe how children are making their book choices.

Grade 2

Sample Reading Workshop Mini Lessons

Unit 2: Print Strategies and Partnerships

Partner Reading

Putting the book in the middle:
"Reading workshop has been going very well. You all know how to get your book bins, how to go to your reading spots, how to read on your own during private time and how to turn to your partner at partner time. Today and for the next few days, we are going to learn some specific ways that you and your partner can work together. Yesterday, I was watching Josh and Rosa read together. They were reading Josh's book, but Rosa couldn't see it, because Josh had it on his side of the table. So Rosa starting reading her own book. I told them to put the book in the middle of the desk so that they both could see. That worked very well. Today, we are going to practice putting the book in the middle so that both partners can see. You and your partner should have one book in between you." Model with a big book or with a small book on your lap, using a student as your partner. *"Today, during partner time, make sure you put the book in the middle so both of you can see it."*

Even when students each have a copy of the same book, they should only have one book between them at partner time. This helps to keep them both engaged and working together.

Different Ways Partners Can Read Together, I:
Now you know that you need to put the book in the middle so you can both see it. Today I want to teach you some different ways that partners can read a book together." Put a familiar big book on the easel. *"You and your partner can read the entire book together, both of you reading at the same time. Let's read these two pages all together."* The whole class reads together. "*Today, when you and your partner have side-by-side reading time, I would like you to try to read together just the way that we practiced on the rug. I'm going to ask you to share how it worked for you when we all get back together after side-by-side reading time."*

If you have a camera, you might consider taking photographs of children who are practicing reading together at the same time. You can use these

Different Ways Partners Can Read Together, II:
"Yesterday, partners did a very good job of reading at the same time. I'm going to tell you about another way that partners can read together. Partners can take turns reading pages. One partner can read a page as the other partner listens. Then, for the next page you can switch jobs. The person who read first can be the listener for the next page. Let's give it a try while we are on the rug." Divide the class in half. Using a familiar big book, have one half read one page, and then the other half read the next page. *"Today, when you and your partner have side-by-side reading time, I would like you to try to read together just the way that we practiced on the rug. I'm going to ask you to share how it worked for you when we all get back together after side-by-side reading time."*

Different Ways Partners Can Read Together, III:
"You and your partner have done a very good job of reading together two different ways. There is another way to read together. One partner can read the entire book while the other partner listens. Then, the other partner can read the entire book while the first partner listens. This way, each partner gets a chance to read the whole book and each partner gets a chance to listen to the whole book." Choose a partnership that works well together to model this with a very familiar book. *"When you and your partner are reading together, I would like you to read together just the way Sophie and Hector did today. I'm going to ask you to share how it worked for you when we all get back together after side-by-side reading time."*

Grade 2

Sample Reading Workshop Mini Lessons

Unit 2: Print Strategies and Partnerships

Partner Reading

Different Ways Partners Can Read Together, III (Continued):
You may stretch this mini-lesson over three days, showing a different way each day. You may want to make a chart to go with the lesson: Different ways we can read together, with pictures of children working in those different ways. At this point, the Shared Reading sometimes becomes the mini-lesson. The teacher will need to decide which strategies to teach based on the needs of the class. These are some suggestions. Any of these may be repeated. Some of the following mini-lessons are described in detail in the *Instructional Guide Grades K-2 Literacy*, July, 2001)

Print Strategies

Using the Title and the Cover Illustration to Get an Idea of What a Book is About (Using Semantic Cues):
Pick a big book for this demonstration, whose cover illustration and title clearly indicate what the book is about. *"For the next few days, we are going to talk about how to read the words in your books. Today I want to teach you a strategy that good readers use. Good readers start by looking at the cover to get an idea of what the book could be about. Look at the picture on the cover. What do you see?"* After a brief discussion of the illustration, direct their attention to the title. "The picture has important information, but we also need to look at the title. The title is the name of the book, and it can tell us what the book is about." Read the title with them. *"Now we know what the book will be about. When you start today, you need to start by looking carefully at the cover and reading the title. That way you will know what the book is about. You should always set yourself up to do a good job reading by looking at the cover and the title."*

Because in this lesson you read only the title, you could read the entire book later in the day at Shared Reading, or you could use it for a mini-lesson the following day.

Book Walk (Using Semantic Cues):
Prepare for reading an unfamiliar big book together by "reading" the pictures. As you do, be sure that children are saying exactly what they see in the pictures and not creating a new story. We want children to learn how to use the illustrations as a support for making meaning as they read.

Using the Picture to Help You Read an Unfamiliar Word:
Choose a big book with strong picture support for this demonstration. Cover with a Post-it ® Note the one word on each page that they can figure out by looking at the picture. *"You know that you start reading by looking at the cover and the title. Today, I am going to tell you another strategy that good readers use. Good readers pay attention to the pictures to help them read."*

Talk briefly about the title and cover. Begin reading and stop when you get to the covered-up word. *"What could that word be? Let's look at the picture and figure it out."* When the students say what the word could be, take off the Post-it ® Note. "You're right! The picture helped us figure it out! Now let's read the entire sentence." Read the entire book that way. *"Today, while you are reading, use the picture to help you figure out a word. During partner time, you and your partner can look at the picture together to figure out the word."* This lesson is one that needs to be repeated many times, with and with-out Post-it ® Notes. Guess the Word activities in Month by Month Phonics will reinforce students' use of this strategy.

Grade 2

Sample Reading Workshop Mini Lessons

Unit 2: Print Strategies and Partnerships

Print Strategies

You could start a chart, entitled:
Things We Can Do to Help Us Read OR Reading Strategies We Can Use. As you teach a new strategy, add it to the chart. Refer to the chart during the mini-lesson or Shared Reading.

Using the First Letters (onsets) to Help Read Unfamiliar Words: "The picture helps us to read some words. We also can look at the first letter of the word." This and other lessons like it are supported by the Month by Month Phonics activity "Guess the Covered Word."

Using the First Letters (onsets) and the Picture: Use a big book to demonstrate how we use both the first letter of a word and an illustration to cross-check. Be sure to choose a book with illustrations that strongly support the text.

Patterns Help You Read (Integrating the Cueing Systems):
Pick a big book with a predictable pattern such as If You Give a Mouse a Cookie. "Yesterday, we talked about how we can use the first letter of a word and the picture to help us read the words in a book. Today I am going to show you another smart way to read stories. Some books have a word pattern that repeats on each page. Once you learn the pattern, it's almost like you know the secret trick to reading the books. You know what to expect on the next page and you are all ready to read every time you turn the page. Let's see how that works." Begin reading aloud and encourage children to start chiming in when they "get the pattern." "Today, when you are reading, see if your book has a pattern. If it does, let the pattern help you to read the words."

Pointing to Words as We Read:
(Reading habits that support use of the graphophonic cueing system): You will only want to demonstrate pointing to words if you have a significant number of children reading on levels A, B, and C. Pointing to words is something that children do early on in their reading development. Doing so helps establish word-by-word matching as they read level A, B, and C books. According to Irene C. Fountas and Gay Su Pinnell, students should stop pointing as they move on to levels D and E as it may then interfere with fluency. Pointing continues to be a helpful strategy that students can return to at points of difficulty.

Good Readers Reread Books:
Repeated rereadings support students in gaining fluency, and help to deepen comprehension. We model this in Shared Reading so students will do it themselves as they read independently.

Self-Monitoring:
It is important that students stop reading when they read something that does not make sense. This skill of self-monitoring is one they will work on all year. As you read, demonstrate substituting an incorrect word on purpose and the thinking process you go through in self-correcting. *"That word does not make sense. Let me try that again."* Read it correctly. Do this on a few pages.

Partners Help Each Other with Reading Strategies:
We have learned many reading strategies to help us read. Today I want to teach you how to help you partner without telling your partner the word. If your partner is stuck on a word, you need to act like the teacher. You can say, 'check the picture,' or 'look at the first letter of the word.' But you should not tell your partner the word right away. You need to give your partner time to figure it out. I am going to read, and I want the class to be my partner. When I get stuck on a word, raise your hand if you can act like the teacher and help me figure it out, without telling me." Use a familiar big book to demonstrate.

Repeat this mini-lesson for a few days, using different books and examples from the class. If you notice two students who do this well, use them as a model for the next day's minilesson. For example, *"I love how Ann and Khalil told each other to look at the picture when one of them got stuck. Let's watch them as they do that."*

Grade 2

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

October

What students need to know at the end of these units:

- We are a community of writers
- Writers write about important people and moments in their lives
- Writers write for an audience
- We have the same routine in our writing workshop every day
- We write daily for extended periods on topics of our own choice
- We write to share our personal experiences
- We write the best we can
- We can listen to the writing of others and reread our own writing
- We keep a collection of our writing
- We retell stories as an activity before writing
- We retell events in the order that they happened
- We can use classroom resources such as the word wall, charts and books to help with our writing
- We use punctuation in our writing.

Children's first attempts at personal narratives tend to be "all about" stories that are essentially lists of everything that happened to them on a particular day. These are sometimes referred to as "bed-to-bed" stories. Children might, for example, write everything they did in the playground (i.e., I went to the playground. I went on the swing. I went on the slide. I had ice-cream. I had fun.). Though these stories represent an important first step in a child's writing development, we want children to go beyond this type of writing and begin to focus in and expand on one small moment of their life. If the child is writing about the playground, for example, we want the child to write about one moment of that experience, perhaps just the moment they slid down the slide, and write about it. Teachers of writing describe this sort of a focus in a number of ways – zooming in, freeze the moment, focusing in, small moments.

Reading aloud a number of books that illustrate this idea (e.g., Donald Crews' Shortcut or Bigmama's, excerpts from Vera B. Williams' A Chair for My Mother) can help launch this unit. You may want to compare Shortcut and Bigmama's, to show the difference between an "all about" story and a small moment story. You can have students begin with a week of storytelling about small moments, modeling the first few stories yourself.

Materials:

- Plastic or cardboard magazine holders – one for each table
- Variety of paper choices
- Date stamps and ink pads
- Staplers
- Construction paper and crayons or markers (for cover or title page)
- Picture books (personal narrative) such as Bigmama's by Donald Crews

Assessment:

- Observation notes (do children seem able to follow routines consistently)
- Conference notes
- Assessment of writing pieces
- ECLAS

Grade 2

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

Small Moments

Below are some suggested mini-lessons. However, the most powerful lessons will be those that are generated by your ongoing observations of how your particular children are working and what they need.

Mapping Our Hearts:
"Today we are going to talk about some ways that writers get their ideas. Writers write about what is in their hearts, about things they care a lot about, think a lot about, or that are really important to them. These things might be special people they like to be with, things they love to do, places they love to visit, or favorite things. Today, we are each going to have a chance to make a map of what is in our own hearts. Watch me as I make a map of my heart." Model on chart paper how you write inside of a heart shape the things you care about most. You might draw a family sketch, write the word "cat" for your neighbor's cat, a picture of roller blades, etc. *"I am showing you a map of my heart so that you can do the same thing today. Then during writing workshop we will always have our heart map to help us think of ideas to write about."* Give children a moment to turn to a neighbor and share some of the important things that could go into their heart maps. During independent writing time, children will be creating their heart maps. For a more detailed description of this lesson, read pages 32-34 in the *Instructional Guide – Literacy, Kindergarten Grade 2*, July 2001.

Using the Map of Your Heart::
Demonstrate how you refer to your map when you begin a new story. Tell children to do the same thing today as they begin a new story. Repeat this for two or three days.

Writers Write about Small Moments:
"*You know that writers write about things that have happened to them. Today, I am going to teach you something new. Writers write about little things that have happened to them. Instead of telling all about everything I did at the zoo, I could tell a little story, a small moment. It was so interesting, watching the seals jumping out of the water as they were being fed. I'm going to write about that. I'll draw a picture of the seal jumping up to catch the fish. That is what I am going to write about. I will write: The seal burst out of the water and jumped up high. Today, I want you to take your published piece from last week and find one small moment from your story. Get another paper, draw your small moment and write about it."*

As you confer, students will need help identifying small moments from their stories. Students may have to begin again if they are writing a "big" story, not a small moment. For the first few days of this unit, you will need to help them find the small moment within their longer story. This is a difficult concept and teachers will need to patiently guide children toward understanding.

Repeat yesterday's mini-lesson, using another example of your own. For example, tell the entire story of how you went to the grocery story. Then tell the small moment of when you knocked down all the boxes of cereal. Model drawing and writing just about knocking over the cereal boxes.

Zooming In:
"I noticed that it was not easy for you to find a small moment in your writing. Today we are going to use a little frame (or a magnifying glass if you have enough small ones for each child or partnership) to look at the drawings in our stories. We are going to find one little part of our drawing and write just about that little part." Demonstrate, using one of your stories. *"Today, I want you to look at your drawings and zoom-in on one small part of your drawing that you will write about."*

Small Moments, Continued:
Plan a mini-lesson using writing samples from children in the class who are starting to understand the concept.

Grade 2

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

Small Moments

Conventions of Print:
As you assess the writing that children are producing, be sure to do a weekly mini-lesson that focuses on one convention of writing that needs instruction. Tell children that writers write so that other people can read their writing. Tell them that they are learning skills that will help others read their words. End your mini-lesson by telling children that you expect them to think about what you taught when they are doing their writing.

Stretching your Small Moment over Three Pages:
"We have been reading books that are all about small moments. You noticed that the books are not just one page long, they have lots of pages in them. Today we are going to start stretching our stories out, just the way those authors did. We are going to stretch our stories out over three pages." Show the students a pre-stapled three-page booklet. *"Remember my story about the seal coming out of the water to eat? Watch as I stretch it out: First the feeder threw the fish into the air. Then the seal's head came out of the water. Then the seal was high up in the air with the fish in its mouth. Watch as I draw a picture on each page. Now I have the pictures for my three-page book. Today I want you to choose one of your small moments. Stretch it out over three pages."* You will need to do this mini-lesson, using different examples, over a few days to be sure that children understand it. Using children's writing as models can be particularly powerful.

Adding Words to Your Small Moment Story:
Demonstrate how to add words to small moment stories using the 3-page model you created in the previous workshop. *"Yesterday you drew the pictures of your small moment across three pages. Now you need to write the words that go with each page. The words have to match what is happening on each page."*

Using a Planning Chart:
Some children benefit from using a planning chart to help keep their writing focused. You may want to make up special planning chart paper that has three horizontal boxes. Use your own writing to demonstrate how to sketch the three parts of the story in these boxes. Make these forms available in the writing area.

Learning from Other Writers – Writing a Good Beginning:
"Writers are always looking for ways to make their writing better. One way is to look at how other writers do something. I thought we could look at interesting ways that other writers begin their stories. I'm going to read some beginnings and we will talk about what we notice the author doing." Read some interesting first lines from memoir picture books that children might be familiar with. Briefly discuss how the first line gets the reader interested in reading the rest of the story. Donald Crews' Bigmama's begins: *"Did you see her? Did you see Big Mama? We called our Grandma Big Mama" In Fireflies, Julie Brickloe writes, "It was growing dark. My tree house was a black shape in the tree and I wouldn't go up there now."* Tell the children that when they write today, you want them to pay particular attention to making their first sentence so interesting that people will want to read the rest of the story.

Writing a Good Ending: *"Good writers write endings that stay with the ideas in the story. Some of your endings seem to go away from the moment that you are writing about. For example, in my story about the wave, I don't want to end by just saying, 'I went home.' I think my ending could be better."* Ask students to help write a better ending for your story or think aloud as you compose one yourself. *"Reread a small moment story you have written and make sure your ending stays in the moment of the story."* For subsequent lessons, you may want to collect and use samples of children's writing with endings that work well. On another day, you may want to repeat the Learning from Other Writers lesson using books with endings that work especially well.

Grade 2

Sample Writing Workshop Mini Lessons

Unit 2: Personal Narratives

Small Moments

After two or three weeks the children should be ready to publish.

Getting Ready to Publish:
"Today you are going to pick one of your small moment stories to publish. I want you to reread all the small moment stories you have in your folder. Choose the one that is your favorite. We will then spend time working on the story more to get it just right before publishing." Once children have read through their folders and chosen a piece they would like to revise and publish, have them turn to a partner and share why they chose that particular piece.

Revision:
"Good writers always want to make their stories better." There are many revision strategies you could teach your students for this study. They can, for example, be taught how to: add dialogue, add more details, add information about how they are feeling in their story. Choose one strategy to demonstrate that meets the needs of your class. Whatever strategy you choose, it's important that you demonstrate for children exactly what it is you want them to do and how. Providing clear models of the possibilities you want them to consider in either your work, the work of a classmate, or the work of a published author, makes your teaching much more effective.

Edit:
See September for some guidelines for helping your students edit.

Celebrate!:
See notes on celebrations at the beginning of this overview.

Grade 3

Sample Curriculum Map
Sample Unit Plans
Sample Mini-Lessons

Grade 3 Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching the Reading Workshop	Story Elements	Nonfiction		Mystery Genre Study
Read Aloud	Gathering Around a Text	Realistic Fiction Fairy Tales Books in a Series	Expository Text Autobiography Biography		Mystery through chapter books
Shared Reading	Book Introduction Predicting The structure of a chapter book	Character Setting Plot Making decisions and choices in solving problems	Fact vs. Opinion Cause & Effect Problem & Solution Using captions & boldfaced headings for comprehension		Character Study Using Clues Prediction Solving the puzzle
Touchtone Texts from the Mayor's Library with Core Category	*Through Grandpa's Eyes* by Patricia MacLachlan (D) *Amelia's Notebook* by Marisa Moss (D)	*Kids of Polk Street* by Patricia Reilly Giff Pickle Puss (D,D5) *Amber Brown Series/Forever Amber Brown* by Paula Danziger (D,D2)	*A Picture Book of Eleanor Roosevelt; A Picture Book of Rosa Parks; A Picture Book of Jesse Owens*; by David Adler (D,D6) *Finding the Titanic* by Robert Ballard (E,E6) *Planet Earth Inside Out* by Gail Gibbons (E,E6)		*Cam Jansen Series/Mystery of the Stolen Diamonds* by David Adler (E,E1) *Cam Jansen Series/Mystery of the Monster Movie* by David Adler (E,E1) Invisible Inc Series/ The Invisible Dog by Elizabeth Levy (D,D3)
Writing Workshop **Student Publication**	Launching the Writer's Workshop Personal Narrative	Character development Stories in a series around a character	The Craft of Nonfiction "All About" Feature Article		Choosing a Mentor Author Mystery: Solving the Puzzle
Word Study Activities from Month-by- Month Phonics	Word Wall (p. 8-14) Using Words You Know (p. 15-21) Guess the Covered Word (p. 22-23)	Word Wall (p. 28-32) Making Words (p. 33-37) Using Words you Know (p. 39-40) Guess the Covered Word (p. 41)	Word Wall (p. 47-49) Reading/Writing Rhymes (p. 50-52) Making Words (p. 53-54) Using Words (You Know (p. 55-56) Guess the Covered Word (p. 57)	Word Wall (p. 61-62) Reading/Writing Rhymes (p. 63-64) Making Words (p. 65) Using Words You Know (p. 66-67) Guess the Covered Word (p. 68)	Word Wall (p. 71-74) Word Sorts and Hunts (p. 75-78) Reading/Writing Rhymes (p. 79-80) Making Words (p. 81-82) Using Words You Know (p. 83-84) Guess the Covered Word (p. 84)
Suggested Texts for Professional Study Groups	*A Writer's Notebook* by Ralph Fletcher; *The Art of Teaching Writing* by Lucy Calkins, p. 1-37; and *Writing through Childhood* by Shelley Harwayne, p. 21-79		*Is That a Fact?* by Tony Stead, p. 13-102 and *Nonfiction Craft Lessons* by Ralph Fletcher		

Grade 3 Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Historical Fiction Test Preparation		Poetry	Fiction Author Study	Partner Reading
Read Aloud	Historical Fiction through Various Time Periods		Structure: Reading poetry for meaning	A Chapter Book by the Chosen Author	
Shared Reading	Drawing Conclusions Looking at history through a fictional character's perspective		Figurative Language Imagery Rhyming and Non-rhyming poetry Looking at the white space	Author's Craft Character Development	Discussion Using textual evidence to support ideas
Touchtone Texts from the Mayor's Library with Core Category	*Golly Sisters Series/The Golly Sisters Go West* by Betsy Byars (D) *Our Strange New Land; Elizabeth's Diary, Jamestown, Virginia, 1609* by Patricia Hermes (E) *Sadako and the Thousand Paper Cranes* by Eleanor Coerr (E)		*From a Child's Heart by Nikki* Grimes (C,C3) *Winter Poems by Barbara* Rogansky (D,D4) *Salting the Ocean by Naomi* Shihab Nye (D,D4)	Judith Viorst (Core D) Mem Fox (E) Angela Johnson (C)	Multiple Copies of various titles (Classroom library)
Writing Workshop **Student Publication**	Revision Study Various genres		Poetry Collection of Poems	Reading-Writing Connection Letters to the Author, Journal, Writing	Reading-Writing Connection Book Critique
Word Study Activities from Month-by- Month Phonics	Word Wall (p. 88-89), Reviewing with Be a Mind Reader (p. 90), What Looks Right? (p. 91-93), Word Sorts and Hunts (p. 94-96), Reading/ Writing Rhymes (p. 97), Making Words (p. 98-99), Using Words You Know (p. 100-101), Guess the Covered Word (p. 102)	Word Wall (p. 106-108), Rivet (p. 109-111), What Looks Right? (p. 113), Word Sorts and Hunts (p.114-116), Reading/ Writing Rhymes (p. 117), Making Words (p. 118-119), Using Words You Know (p. 120), Guess the Covered Word (p. 122)	Word Wall (p. 125-126), The Wheel (p. 127), What Looks Right? (p. 128), Word Sorts and Hunts (p.129-131), Reading/Writing Rhymes (p. 132), Making Words (p. 133-134), Using Words You Know (p. 135), Guess the Covered Word (p. 136)	Word Wall (p. 139-140) What Looks Right? (p. 142) Word Sorts and Hunts (p.143-145) Reading/Writing Rhymes (p. 146) Making Words (p. 147) Using Words You Know (p. 148) Guess the Covered Word (p. 149) Applying Strategies While Reading & Writing (p. 150-151)	
Suggested Texts for Professional Study Groups	*Conversations* by Regie Routman, pgs. 440-462; *Guiding Readers & Writers in Grades 3-6* by Fountas & Pinnell, p. 390-408; and *A Teacher's Guide to Standardized Testing* by Lucy Calkins, Montgomery & Santman, p. 65-136		*For the Good of the Earth & Sun* by Georgia Heard and *Conversations* by Regie Routman, p. 364-382	*The Art of Teaching* by Lucy Calkins, p. 395-435	

Grade 3

Sample Unit Plan

Unit 1: Launching Reading & Writing Workshops

3-4 weeks: Beginning of September through the end of September/ early October

Living a Writer's Life

Concepts/Big Ideas: Who are our favorite authors? What genres are our favorites? What types of readers are in our classroom community? Why do authors write? Where do they find their ideas? How does a Notebook support us in becoming a writer?

	Reading	Writing	Speaking & Listening
Content & Strategies	We can learn about the "writer's life" by reading the works of other authors. We read with the lens of a reader and a writer. Through our study, we learn and develop ideas about voice, craft, form, genre and their particular characteristics	Our Writer's Notebooks are our tool as living as a writer. It provides a place for: • Ideas, wonderings and thoughts • Stories • A Collection of quotations, language and excerpts from favorite texts and authors • Trying things as a writer	Conferencing: Students will listen actively during conferences to record and paraphrase what they have discussed. They will generate and answer questions of their partners and teachers. They will clearly discuss their needs when looking for direction with their reading & writing.
Materials	Reader's Response Journals, Weekly Reading Log, and Post-it ® Notes	Writer's Notebook, Photographs, Overhead Projector, Transparencies, Post-it® Note, Chart Paper, and Markers	Writer's Notebook, Reader's Response Journals, Model texts, Overhead transparencies, Conference Notes, and Post-it® Notes
Products	Reader's Response Journals and/or Writer's Notebook entries that contain examples of: • Interesting words • Great beginnings and endings • Figurative language	Class experience charts that reflect: • The stages of the Writing Process • A Notebook is a place for... • Strategies for when I am stuck Notebook entries and "seeds" from observing the world around them. Published piece and all drafts.	Notes on Notebook Entries & drafts refelecting the teaching point of the conference. Class experience charts on partnerships and conferences.
Understandings	Students show evidence of understanding through writing and discussion. Individual writers have a writing style, and we may discuss and hypothesize about his/her "writer's life".	Writers write for a variety of purposes and audiences. All writers pass through a writing process that reflects the following stages: collecting, nurturing, drafting, revising, editing, publishing and celebration.	Students refer back to text (trade and their own) to support their ideas. Students show evidence of their understanding in writing and discussion.
Ongoing Rituals	Reader's Response Journals Read Aloud Shared Reading Independent Reading	Independent Writing • maintaining a Writer's Notebook Publishing, celebrating and displaying students' writing. Class experience charts	Students participating in partnerships, small groups and whole class discussions.

Grade 3

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

What students need to know at the end of these units: We craft literate lives by reading widely. Students need to read a range of genres and authors to discover new purposes for reading and new ways of thinking. Sharing favorite books, authors, and genres builds relationships, and ultimately, classroom community.

Establishing a Community of Readers

Spending time at the start of the year forming a reading community in the classroom can ensure productive reading workshops throughout the year. Possible mini-lessons include:

What do good readers do?
Readers, what are the habits or routines of good readers? For example, readers choose a just right book, set goals for themselves as readers, etc.

What is a "just right" book?
Readers, there are many different types of books in the library and some may be more challenging than others, while others are a comfortable read and the remaining books are in the middle. These are just right books.

How do I choose a "just right" book?
Readers, I choose just right books by looking at the title, the cover, the author and the synopsis on the back cover. After that, I open the book to a few different pages and read a few lines or paragraphs to see how many unfamiliar words there are in the text.

The Reader's Response Journal
The Reader's Response Journal is a reflective tool for the students' reading. For example, they may summarize the plot or analyze a character's actions or thoughts. It is not a place for book reports or vocabulary lists.

The Classroom Collection:
Genres, baskets, taking & returning texts. *Readers, we are going to walk though our classroom library. We are going to discuss the different types of books in the collection while developing routines for choosing and borrowing books.*

The Reading Workshop:
Structure, what does it look like and sound like. *Readers, each day we begin with a reading lesson. When you are reading independently, what does that look like and sound like in our classroom?*

The Reading Conference:
Readers, while you are reading independently I am going to meet with each of you for a few minutes once per week. During this time, we will talk about the book you are reading and the many different things you are doing as a reader.

The Student's Role in a Conference:
Readers, during our meetings I would like you to ask questions, talk about your book and the strategies you are using. And, it is important that while I am talking to one reader, everyone else continues his/her own work. Our talks are very important.

The Respect for the Reading Conference:
Readers, when I am conferring with a reader, I would prefer not to be interrupted. However, emergencies do happen, so we will develop a system for notifying me of emergencies. The teacher needs to establish a system for students who need to meet to discuss questions related to previous conferences.

Grade 3

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Becoming a Stronger Reader

Setting Goals as Readers:
Readers, we are going to set goals for ourselves in the Reading Workshop. We are going to gradually increase the amount of time and/or number of pages we read during independent reading and for homework.

Comprehension

Book Introduction:
- The introduction is not a summary of the text; it is not a synopsis. It is a brief "walk-through" of the text.
- It begins with a brainstorming session based upon the title and author of the text.
- The teacher then displays the text to the class. Students view the front and back covers and the teacher highlights any illustrations, awards, and format of the text.
- The final step of the text is the "walk-through". The teacher may highlight the story elements, display only the illustrations to the class, or read aloud the chapter titles.
- Guided questioning continues as the teacher walks through the text.

Prediction:
Readers as I conducted the book walk through, I had asked you to make predictions about the text. What do you think this book will be about? What do you think might happen in the text? How will the text end? When I say the term prediction, what comes to mind? Readers, we are going to continue our study of prediction. We have discussed the definition of the term and what guides our predictions, but I have another question. Do our predictions remain the same or do they change as we read further into the text? And as readers, why would we change our predictions?

The Structure of Chapter Books:
Readers, many of us are reading chapter books. Chapter books require us to read a bit differently; we must carry the story over a number of days or weeks. We must hold on to the characters and everything that is happening in the book. Now, let's think for a few minutes. Why would authors write chapter books? Why have chapters within a book?

The Structure of chapter books:
Readers, we are going to examine the various parts of chapter books and their purposes. For example, some chapters have titles while others have numbers. How might chapter titles help us as readers?

- *Using chapter titles to plan our reading*
- *Using chapter titles to make predictions about the book*
- *Using chapter titles to aid in the comprehension of the book*
- *Use of illustrations in the text*

Grade 3

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

What students need to know at the end of these units: Authors write for a wide range of purposes and audiences. All writers pass through a predictable writing cycle whenever they produce new work. We write to make meaning of our lives and the world around us, and to communicate with others.

Establishing a Community of Writers

Spending time at the start of the year forming a writing community in the classroom can ensure productive writing workshops throughout the year. Possible mini-lessons include:

What do good writers do?
Writers, what are the habits or routines of good writers? For example, writers observe the world around them and experience the world through their five senses.

The Writer's Notebook:
Writers, your Writer's Notebook is a place for you to hold stories, ideas, and thoughts that will become public, not remain private. The Notebook is a place for … Writers, we are going to create a class experience chart that will list all the different types of entries your Notebook can hold. What can we as writers write about?

The Writing Process:
Writers, throughout the year we will publish a large number of writings. As we write on our way to publication, we will pass through the seven stages of the Writing Process. They are:

- **Collecting:** Students generate entries on a variety of topics. They may be lists, noticings, brainstorms, sketches, graphic organizers, etc.
- **Developing a seed idea:** Students reread the entries collected in their Writers' Notebooks for a seed that will become a draft. (e.g., "My Favorite Pet," "My Birthday Party") Once students have settled on a seed idea, they will explore it further in their Writer's Notebook before beginning a draft.
- **Drafting:** Students come out of their Notebook and draft on loose-leaf paper. Students decide what entries (and parts of entries) they will want to use from their Notebook, and highlight parts that need further development. Their drafts are kept in a Writing Folder.
- **Revision**: Students revise the content, tone and style of their piece, often looking back at mentor texts as models. Revision can include adding or deleting words, stretching sentences, moving sentences/paragraphs, adding captions to pictures, etc.
- **Editing:** Students will edit their piece so that it is easy to read. Depending on students' strengths and needs, you may want to teach conventions during individual and small-group conferences, or whole-class mini-lessons focusing on capitalization, sentence structure, and the use of pronouns or end punctuation.
- **Publishing:** Students present their pieces of writing to an audience with authenticity and purpose. Peers read each other's writing in class, and guests (family members, siblings, friends, faculty and administrators) are often invited to writing celebrations. Mini-lessons to facilitate publishing include commenting meaningfully on peers' finished work and maintaining a writing folder.

Grade 3

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

The Classroom Environment

The Writing Conference:
Writers, while you are writing independently I am going to meet with each of you for a few minutes once per week. During this time, we will talk about your Notebook entries and pieces and the many different things you are doing as a writer.

The student's role in the Writing Conference:
Writers, during our meetings I would like you to ask questions, talk about your entries and the strategies you are using. And, it is important that while I am talking to one writer, everyone else continues his/her own work. Our talks are very important.

Becoming a Stronger Writer

What do I do when I 'get stuck'?
Writers, there are times when we will "get stuck"; we can't think of anything to write about. There are strategies that writers use to help them get started. We may reread our Notebook, talk to a friend, visit one of our favorite books for ideas; refer back to the class charts, etc.

Becoming a Stronger Writer
Strategies that will help me get started: Writers, I have noticed that some of you are having some difficulty during Writer's Workshop while others are writing the same type of entry each day. I am going to introduce five strategies (one per day) that may help you "get unstuck."

- **Lists:** favorite things, activities after school, things you notice on your way to school / home, friends, family members, etc.
- **Observations:** looking through the classroom window-what do you see? Describe the image using your five senses.
- Brainstorm (Web): choose a word that is relevant to the students and they are to brainstorm using that word. i.e. Central Park, Zoo
- **Write around a picture:** bring a picture, photo or sketch from home and write the details and scenario around the picture.
- **Lift a line / word:** students reread their Notebooks looking for one word, phrase or sentence that will spurn ideas. The selection is written on a new page and an entry is written off that selection.

Living a Writer's Life

Writers often keep track of their thinking as they develop pieces of writing, which helps them improve their technique.

How do we live as writers?
Writers, we have discussed what good writers do and they types of things writers focus on and write about. But, how do we live the writer's life? (Carry our Notebook with us at all times, notice the small things in the world around us, etc)

Grade 3

Sample Unit Plan

Unit 2: What Makes a Story a Story?

3-4 weeks: Beginning of October through October to early November

Concepts/Big Ideas: What are the elements that comprise a story? Reading can be a process of discovering the deep structure of elements that create a story. Reading and writing stories enables us to share the stories of others and to share our own, thus building community.

	Reading	Writing	Speaking & Listening
Content & Strategies	During their reading, students will examine the elements that construct a story. They will relate new ideas and information to their personal lives, prior knowledge and texts. Students will show an understanding through both writing and discussion. (Scope and Sequence)	Students will learn their Notebook is a place to develop and nurture seeds in order to develop published pieces. Through this genre study, they will incorporate the conventions of the genre in their writing.	Reading our work aloud to peers allows us to hear whether it makes sense and to catch errors. Students will actively listen when participating in partner and teacher conferences. They will paraphrase what has been said to the partner or teacher. They will clearly discuss their needs when looking for direction in their reading and writing.
Materials	• Reader's Response Journals • Overhead projector • Transparencies • Chart paper and markers	Touchstone texts that are good examples of: • Character Development • Setting • Plot • Conflict Resolution Chart paper and markers Writer's Notebooks Peer Revision and Editing Sheets	• Reader's Response Journals • Writer's Notebooks • Post-it ® Notes • Overhead projector • Transparencies • Chart paper and markers
Products	• Class experience charts • Reader's Response Journals • Student crafted Response to Literature • Weekly reading logs	• Notebook entries • Identified seed ideas • Post-it ® Notes that reflect the teaching points of conferences. • Drafts • Published stories (narrative) • Reflection Sheets	• Class experience charts • Conference records • Peer editor feedback sheets
Understandings	Students will examine and study the characteristics associated with realistic fiction. They will understand the five elements that create a story.	Students are writing for the specific purpose of entertaining their audience. All writers pass through the stages of the Writing process: collecting, nurturing, drafting, revising, editing, publishing and celebration.	Every writer needs an audience for his/her work, but the writer owns the piece and need not follow suggestions of group members. The writer can solicit the kind of help he or she needs. Students refer back to texts (trade and their own) to support their ideas.Students show evidence of their understanding in both writing and discussion.Students utilize accountable talk strategies to deepen conversations.
Ongoing Rituals	• Independent Reading • Maintaining a Reader's Response Journals • Accessibility to touchstone texts • Classroom libraries • Read aloud	• Independent Writing • Maintaining a Writer's Notebook • Accessibility to touchstone books/classroom library • Publishing, celebrating and displaying student work • Class generated experience charts	• Teacher student conferences • Partnership and group talks • Whole class discussions

Grade 3

Sample Reading Workshop Mini Lessons

Unit 2: Story Elements

What students need to know at the end of these units: All stories have three essential elements: character, setting and plot. In addition, they may also have the following elements: conflict, resolution and movement through time.

Elements of a Story

Examining the structure of fictional texts: Readers, we are beginning a new unit of study - story elements. As we know, stories can be written in various styles: picture books, chapter books, short stories, etc. There are certain elements that authors use to create stories. When I say the term story elements, what comes to mind?

Examining a character's actions, words, and thoughts: Readers, stories focus on one or more character(s) of a book. The character(s) has experiences and meets other people as we do each day. So, as we read through a book it is important that we examine a character's actions, words and thoughts. This will help us learn more about the character and help us make predictions.

Evaluating the relationship of characters: Readers, just as you have friends and family members, the characters have friends and family. Through these relationships, we learn more about the character and the events in the text.

Examining the aspects of setting: time and place: Readers, we are now going to note the setting of our texts. What comes to mind when I say the term setting? The setting has two aspects: the time and place where the story is set.

Evaluating the changes in setting: Readers, as we continue our study of setting, it is important to notice that a story moves from place to place. Very rarely do stories stay in one place. For example, Amber Brown travels throughout the rooms in her house, to school, to Justin's house, etc. All of her experiences do not take place in her classroom. Let's think for a moment, why would an author change the setting (location) of a story?

Evaluating how the story moves through time: Readers, as we continue our study of setting, it is important to notice that a story moves through time. For example, stories can take place in a classroom over the course of a day, or it may be over one week, one month or longer. All experiences do not happen in a moment's time. Let's think for a moment, why would an author create a story that takes place over a period of time?

Exploring the repetition of names, events, or an object:: Readers, as we become skillful readers, we will notice authors may use repetition in a book. What comes to mind when I say the term repetition? Authors may repeat a word, a line or phrase, color, etc.

Characters are faced with making decisions: Readers, most often a character in a text has to make a decision. Sometimes, a character makes the decision too quickly while others take a long time to decide. Why would authors create characters that have to make decisions?

Characters are faced with decisions that have consequences: Readers, many times we make decisions that may affect the lives of others. Character's decisions affect the lives of others as well. This effect may be positive or negative; it may benefit a character or hurt a character. Today, I would like us to examine the character's decision and its effects on other characters in the book.

The solution: is it plausible? Readers, we are approaching the end of our books. We now have to analyze how the character made his/her decision and its effects on others. In addition, did the decision solve the problem? Why, or why not? Did the decision create other problems for the character or other characters in the book?

Grade 3

Sample Reading Workshop Mini Lessons

Unit 2: Story Elements

Comprehension

Comprehension Strategies for Shared Reading & Read Aloud:
Comprehension is the thinking we do before, during and after reading. Possible mini-lessons include:

Character Development::
Readers, we are going to begin our new unit of study by analyzing character as an element of story. When I say the term character, what comes to mind? Characters are the center of a story. They may be persons, animals or inanimate objects. Characters change due to the events and other characters in the story.

- Readers, if I were to ask you to describe yourself to someone who does not know you, what would you say? Characters, with the author's direction, introduce themselves to us. They describe how they look with vivid language and often throughout the book, rather than all at once. Why would an author have a character reveal himself/herself so slowly?
- Characters are unique, just as we are. They have different habits and personality traits. For example, we may think a character is kind when he/she helps another character. Kindness is a personality trait for this character. Now let's think for a moment, where or how do we recognize personality traits in a book?

Setting:
Readers, we are now going to study the next story element, setting. When I say the term setting, what comes to mind? The setting of a book has two aspects: the time and the place of where the story is set. It is important to note that as the story continues, the time and place will often change.

Plot::
Readers, we are now going to study the next story element, plot. When I say the term plot, what comes to mind?
The plot is the series of events in a book. Thinking back through our books, what have been the major events in the story?

- It includes a beginning where the characters and setting are introduced to the reader. The problem may be introduced at the beginning.
- The second part of the story is where all the action occurs. The character tries, possibly more than once, to solve the problem. The problem may be at its worst.
- The solution to the problem.
- The ending brings the story to a close. There are no loose ends; everything is tied together. The reader has a sense of completeness/closure.

Problem (Conflict):
Readers, let's revisit our definition of plot for a moment. We had stated that the problem is often introduced at the beginning of the story. Why would an author introduce the problem at the beginning of the story?

- *What actions is the character taking as the problem unfolds?*

Solution:
Readers, we are going to turn our attention to the solution of the problem. Is the solution reasonable in your estimation? Does it make sense?

- *What did the character consider when making his/her decision?*
- *Does the solution affect other characters in the book?*

Grade 3

Sample Writing Workshop Mini Lessons

Unit 2: Story Elements

What students need to know at the end of these units: The qualities of well-written fiction (i.e. dialogue, descriptive language, varied sentence structure, stretched moments, etc.) carry over to other genre. Dialogue moves the story forward while revealing information about the character(s).

Character Development

- *Writers, think for a moment about the stories and books you love. Now, think about the characters in those books. Why are they your favorite characters? Many of us love characters that make us laugh, are funny, are unusual or may remind us of someone. These are the characters we will create in our stories. Today, I would like you to reread your Writer's Notebook looking for a character that you would like to be the center of your story.*

- *Writers, last class we began rereading our Notebook for a character that can be the center of story. The character may be a person, an animal or an inanimate object. Having chosen your character, we now have to focus on the description of our character. How do we introduce a character to our reader?*

Physical Descriptions:
Writers, as we continue to describe our character, we need to focus on the physical description of our characters. As we know, we need to create mind pictures in the minds of our readers. How will we describe the appearance of our character so that our readers can create mind pictures? What type of words will we use?

"Showing Details":
Writers, "showing details" are details that show, do not tell, what the character is feeling or facing. For example, if I were to say, "My mom's cheeks were wet with tears", how would you think she were feeling?

Where will your character be placed? (Setting):
Writers, where will your story take place? Think for a moment about your character. For example, if I am writing a story about my dog Tootsie, I might have my story take place in my apartment, the park, in my car or on the sidewalk. I have many choices where Tootsie can go.

- *Writers, the setting encompasses the time in which the story is taking place. Think for a few minutes about when your story will begin and end. How much time will pass? It may be helpful to create a timeline for your story. This will help us plan the beginning, the end and all the events that will occur in between.*

What major events (activities) will occur in the life of the character?
Writers, let's think for a few minutes about the daily activities of some of our favorite characters and the unusual events that may also occur. What events may occur within the setting of our book? It is important that our events are appropriate to the time and place of our book. What problem/conflict will the character face? The plot evolves around a character's struggle to overcome challenges while trying to solve the problem he/she faces.

How will the character solve the problem?
Writers, as we continue to draft our stories, we must turn our attention to the solution of the problem. As we know, most often we make a decision from a variety of possibilities. Your characters should do the same. When crafting your solution, offer choices to your character. It is important for resolutions to be plausible; we do not want to lose our readers at the end of our stories.

Grade 3

Sample Writing Workshop Mini Lessons

Unit 2: Story Elements

Beginnings & Endings

Crafting an engaging lead:

Writers, leads are what grabs our readers, engage them from the start, and determine whether they continue to read or put the book down.

- *Leads may be a question the character or narrator poses to the audience.*
- *Leads may be dialogue between characters.*
- *Leads may be the character in the middle of an action.*

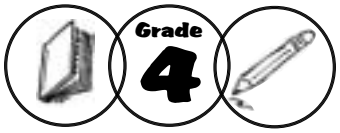
Crafting an ending:

Writers, as we continue to write our stories, we have to craft the endings of our books. Thinking back through your favorite books, what were your feelings at the end of the story? Were you happy, angry or sad? Why?

- *The ending may circle back to the beginning as Cynthia Rylant does with many of her books.*
- *The ending may be a surprise that will shock or astound the reader.*

Grade 4

Sample Curriculum Map
Sample Unit Plans
Sample Mini-Lessons



Grade 4 Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching the Reading Workshop	Story Elements	Nonfiction Test Preparation		Mystery Genre Study
Read Aloud	Gathering Around a Text	Realistic Fiction Short Stories Folk Tales	Expository Text Autobiography, Biography Memoir		Mystery through novels and short stories
Shared Reading	Book Introduction Predicting Main Idea Supporting Details Context Clues	Character Setting Plot Conflict Resolution	Fact vs. Opinion Cause & Effect Sequence Analyzing Graphics Accuracy		Character Study Context Clues Prediction ConflictResolution
Touchtone Texts from the Classroom Library (Core Category)	*Absolutely, Normal Chaos* by Sharon Creech (EL3,4) *Dear Mr. Henshaw* by Beverly Cleary (EL2) *Private Notebook of Katie Roberts* by Amy Hest (EL2,E)	*Poppy* by Avi (EL3,A) *Mrs. Frisby and the Rats of NIMH* by Robert O'Brien (EL1,B)	*Through My Eyes* by Ruby Bridges (EL2; EL4,F) *Children of the Wild West* by Russell Friedman (EL 1,F) *Hurricanes* by Seymour Simon (EL1,F)		*Sammy Keyes and the Hotel Thief* by Wendelin Van Draanen (EL4) *Bunnicula* by James Howe (EL1; EL4,C) *Encyclopedia Brown Series* by Donald Sobel (All Cores)
Writing Workshop	Launching the Writer's Workshop	Short Stories	The Craft of Nonfiction		Choosing a Mentor Author
Word Study Activities	Create a Word Wall consisting of high frequency, commonly misspelled words from students' writings.	Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Use of quotation marks.	Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Including statistics and graphics in students' writing.		Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Paragraphs & sentence structure
Suggested Texts for Professional Study Groups	*A Writer's Notebook* by Ralph Fletcher *The Art of Teaching Writing* by Lucy Calkins, pgs. 1 - 37			*Nonfiction Matters* by Stephanie Harvey, pgs. 67 - 87 *Nonfiction Craft Lessons* by Ralph Fletcher *A Teacher's Guide to Standardized Testing* by Calkins, Montgomery & Santman, pgs. 65 - 136	

Grade 4 Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Historical Fiction		Poetry	Fiction Author Study	Book Club
Read Aloud	Historical Fiction through Various Time Periods		Rhyming and Non-rhyming Poetry	A Chapter Book by the Chosen Author	Students act as readers within their own clubs
Shared Reading	Compare & Contrast Sequence Drawing Conclusions Prediction		Format Figurative Language Construction	Author's craft Character development Recurring themes	Compare and Contrast Using textual evidence to support ideas
Touchtone Texts from the Classroom Library (Core Category)	*Phoebe the Spy* by Judith Berry Griffen (EL2; EL3) S*weet Clara and the Freedom Quilt* by Deborah Hopkinson (EL2)		*Joyful Noise* by Paul Fleischman (EL3E) *Honey I Love and Other Poems* by Eloise Greenfield (EL1,E) *All the Small Poems and fourteen more* by Valerie Worth (EL3,E) *Reflections on a Gift of Watermelon Pickle* ed. by Dunning, Lueders, Smith (EL2,E)	Beverly Cleary Jean Fritz Roald Dahl Louis Sachar (Module G)	Multiple Copies of various titles. (Modules C & D)
Writing Workshop	Revision Study		Poetry	Reading – Writing Connection	Reading – Writing Connection
Word Study Activities	Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Word Choice & Punctuation		Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Figurative Language	Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Parts of Speech	Maintain a Word Wall consisting of high frequency, commonly misspelled words from students' writings. Subjects & predicates
Suggested Texts for Professional Study Groups	*Conversations* by Regie Routman pgs. 440 - 462 *Guiding Readers & Writers in Grades 3 – 6* by Fountas & Pinnell, pgs. 390 - 408		*Awakening the Heart* by Georgia *Heard, For the Good of the Earth & Sun* by Georgia Heard *Conversations* by Regie Routman, pgs. 364-382		*The Art of Teaching Reading* by Lucy Calkins pgs. 395 - 435

Grade 4 Sample Unit Plan

Unit 1: Launching Reading & Writing Workshops

3-4 weeks: Beginning of September through the end of September

Concepts/Big Ideas: How does literature help us to get to know each other and ourselves? Why do authors write and where do they find their inspiration?

	Reading	Writing	Speaking & Listening
Content & Strategies	We can learn about the "writer's life" by reading the work of other authors. We read with the lens of a reader and a writer. Through our study, we learn and develop ideas about voice, craft, form, genre and their particular characteristics.	Writer's Notebook is your tool for living as a writer. It provides a place for: • Ideas, wonderings • Stories • Collection of quotations, language and excerpts from your favorite texts and authors. • Trying things as a writer	Conferencing: Students will listen actively during conferences to record and paraphrase what they have discussed. Students will generate and answer questions of their partners and teachers. They will clearly discuss their needs when looking for direction with their reading and writing.
Materials	Reader's Response Journals Post-it® Notes	Writer's Notebook Photographs Overhead projector Transparencies Post-it ® Notes Chart paper Markers	Writer's Notebook Reader's Response Journals Model texts Overhead transparencies Conference Notes Post-it® Notes
Products	Reader's Response Journals and/or Writer's Notebook entries that contain examples of: • Author's craft • Leads and endings • Figurative language • Interesting and intriguing word choice	Class experience charts that reflect: • The stages of the Writing Process • A Notebook is a place for … • Strategies for when I am stuck Notebook entries and "seeds" from observing the world around them. Published piece and all drafts.	Notes on Notebook Entries & drafts reflecting the teaching point of the conference. Class experience charts on partnerships and conferences
Understandings	Students show evidence of understanding through writing and discussion. Individual writers have a writing style, and we may discuss and hypothesize about what the "writer's life" and "office work" of an author looks like (e.g. What did the author need to do before he/she began to draft this piece of writing?)	Writers write for a variety of purposes and audiences. All writers pass through a writing process that reflects the following stages: collecting, nurturing, drafting, revising, editing, publishing and celebration.	Students refer back to text (trade and their own) to support their ideas. Students show evidence of their understanding in writing and discussion.
Ongoing Rituals	Reader Response Journals Read Aloud Shared Reading Independent Reading	Independent Writing ß maintaining a Writer's Notebook Publishing, celebrating and displaying students' writing. Class experience charts	Students participating in partnerships, small groups and whole class discussions.

Grade 4

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

What students need to know at the end of these units: We craft literate lives by reading widely. Students need to read a range of genres and authors to discover new purposes for reading and new ways of thinking. Sharing favorite books, authors, and genres builds relationships, and ultimately, classroom community.

Launching the Reading Workshop

Establishing a Community of Writers: Spending time at the start of the year forming a reading community in the classroom can ensure productive reading workshops throughout the year. Possible mini-lessons include:

What do good readers do?
Readers, what are the habits or routines of good readers? For example, readers choose a just right book, readers set goals for themselves as readers, etc.

What is a "just right" book?
Readers, there are many different types of books in the library and some may be more challenging than others, while others are a comfortable read and the remaining books are in the middle. These are just right books.

How do I choose a "just right" book?
Readers, I choose just right books by looking at the title, the covers, the author and the synopsis on the back cover. After that, I open the book to a few different pages and read a few lines or paragraphs to see how many unfamiliar words there are in the text.

The Reader's Response Journal:
The Reader's Response Journal is a reflective tool for the students' reading. For example, they may summarize the plot or analyze a character's actions or thoughts. It is not a place for book reports or vocabulary lists.

The Classroom Collection:
Genres, baskets, taking & returning texts. Readers, we are going to walk though our classroom library. We are going to discuss the different types of books in the collection while developing routines for choosing and borrowing books.

The Reading Workshop:
Structure, what does it look like and sound like. Readers, each day we begin with a reading lesson. When you are reading independently, what does that look like and sound like in our classroom?

The Reading Conference:
Readers, while you are reading independently I am going to meet with each of you for a few minutes once per week. During this time, we will talk about the book you are reading and the many different things you are doing as a reader.

The Student's Role in a Conference:
Readers, during our meetings I would like you to ask questions, talk about your book and the strategies you are using. And, it is important that while I am talking to one reader, everyone else continues his/her own work. Our talks are very important.

The Respect for the Reading Conference:
Readers, when I am conferring with a reader, I would prefer not to be interrupted. However, emergencies do happen, so we will develop a system for notifying me of emergencies.
The teacher needs to establish a system for students who need to meet to discuss questions related to previous conferences.

Grade 4

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Becoming a Stronger Reader

Using Post-it® Notes in the Reader's Workshop:

Readers, during the Reading Workshop we are going to use Post-it® Note for a variety of strategies. Today, I would like us to discuss the ways we can use Post-it® Notes. And, how many do you think we might use during the workshop each day? Post-it® Notes to bookmark reading assignments Readers, using Post-it® Notes to bookmark our reading assignments will help us section the text evenly and help maintain and build our reading stamina. Discuss with students how to gradually increase their time reading by adding a small number of minutes or pages each day.

Use Post-it® Notes to "talk back" to the book Readers, during our reading many of us talk back to the book or a character. For example, when a character does something that we don't understand we may ask, "Why did you do that?" This question is important to our understanding of the text, so I would like us to write it down on a Post-it® Note, or any question or thought you have during your reading.

Use Post-it® Notes to prepare for conversations. Readers, as we prepare for class each day, we prepare for reading and conversations each day. During your reading, you are to record or mark the events and ideas you would like to share with your partner or small group. As critical readers, we know that it is important to cite textual evidence to support our ideas.

Comprehension

Book Introduction:

- The introduction is not a summary of the text; it is not a synopsis. It is a brief "walk-through" of the text.
- It begins with a brainstorming session based upon the title and author of the text.
- The teacher then displays the text to the class. Students view the front and back covers and the teacher highlights any illustrations, awards, and format of the text.
- The final step of the text is the "walk-through". The teacher may highlight the story elements, display only the illustrations to the class, or read aloud the chapter titles.
- Guided questioning continues as the teacher walks through the text.

Prediction:

Readers as I conducted the book walkthrough, I had asked you to make predictions about the text. What do you think this book will be about? What do you think might happen in the text? How will the text end? When I say the term prediction, what comes to mind?

Readers, we are going to continue our study of prediction. We have discussed the definition of the term and what guides our prediction, but I have another question. Do our predictions remain stagnant or do they change as we delve further into the text? And as readers, why would we alter our predictions?

Main Idea:

Readers, we are going to study a new skill, which is identifying the main idea of a passage, chapter, or a text. Why do we as readers need to identify the main idea of a text? What comes to mind when I say the term main idea?

Supporting Details:

Readers as we know, we must cite textual evidence to support our ideas about the books we read. When I say the term supporting details, what comes to mind? What acts as supporting details in texts? (The setting, thoughts and actions of a character, dialogue, etc.)

Context Clues:

Readers, the next skill we are going study is to identify context clues in a text. Context clues have many roles in a text. They may aid in the construction of main ideas and predictions, to aid in defining unfamiliar vocabulary and as a tool within a text: character's names, chapter titles, illustrations, etc. We are going to learn how to be detectives while reading.

Grade 4

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

What students need to know at the end of these units: Authors write for a wide range of purposes and audiences. All writers pass through a predictable writing cycle whenever they produce new work. We write to make meaning of our lives and the world around us, and to communicate with others.

Launching the Writer's Workshop

Establishing a Community of Writers

Spending time at the start of the year forming a writing community in the classroom can ensure productive writing workshops throughout the year. Possible mini-lessons include:

What do good writers do?

Writers, what are the habits or routines of good writers? For example, writers observe the world around them and experience the world through their five senses.

The Writer's Notebook.

Writers, your Writer's Notebook is a place for you to hold stories, ideas, and thoughts that will become public, not remain private. The Notebook is a place for … Writers, we are going to create a class experience chart that will list all the different types of entries your Notebook can hold. What can we as writers write about?

The Writing Process:

Writers, throughout the year we will publish a large number of writings. As we write on our way to publication, we will pass through the seven stages of the Writing Process. They are:

- **Collecting:** Students generate entries on a variety of topics. They may be lists, noticings, brainstorms, sketches, graphic organizers, etc.
- **Developing a seed idea:** Students reread the entries collected in their Writers' Notebooks for a seed that will become a draft. (e.g., "The day I won the Race," "When My Pet was Sick," "My Birthday Party") Once students have settled on a seed idea, they will explore it further in their Writer's Notebook before beginning a draft. Students come out of their Notebook and draft on loose-leaf paper or computer. Students decide what entries (and parts of entries) they will want to use from their Notebook, and highlight parts that need further development.
- **Revision:** Students revise the content, tone and style of their piece, often looking back at mentor texts as models. Revision can include strengthening word choice, adding or deleting sections, adding or deleting details, incorporating dialogue, zooming in closer on particular moments, and improving their lead and/or ending.
- **Editing:** Students will edit their piece to make it readable and understandable. Depending on students' strengths and needs, you may want to teach conventions during individual and small-group conferences, or whole-class mini-lessons focusing on capitalization, structuring sentences and paragraphs, correct punctuation, and proofreading for accuracy.
- **Publishing:** Students present their pieces of writing to an audience with authenticity and purpose. Peers read each other's writing in class, and other students, teachers, administrators, and family members are often invited to writing celebrations. Miini-lessons to facilitate publishing include commenting meaningfully on peers' finished work and maintaining a writing folder.

Grade 4

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

The Classroom Environment

The Writing Conference:
Writers, while you are writing independently I am going to meet with each of you for a few minutes once per week. During this time, we will talk about your Notebook entries and pieces and the many different things you are doing as a writer.

The student's role in the Writing Conference:
Writers, during our meetings I would like you to ask questions, talk about your entries and the strategies you are using. And, it is important that while I am talking to one writer, everyone else continues his/her own work. Our talks are very important.

Becoming a Stronger Writer

What do I do when I 'get stuck'?
Writers, there are times when we will "get stuck"; we can't think of anything to write about. There are strategies that writers use to help them get started. What ones have we studied so far? We may also reread our notebook, talk to a friend, visit one of our favorite books for ideas; refer back to the class charts, etc.

Partners in the Writer's Workshop:
Writers, we are going to form partnerships in the Writer's Workshop. Each of you will have a partner that will act as a listener, an editor, a springboard for ideas and may be able to answer your questions. It is important that you choose your partner wisely. We will be studying partnerships over the next few days.

Becoming a Stronger Writer
Strategies that will help me get started: Writers, I have noticed that some of you are having some difficulty during Writer's Workshop while others are writing the same type of entry each day. I am going to introduce five strategies (one per day) that may help you overcome your Writer's Block.

- **Lists:** favorite things, activities after school, noticings of the classroom, friends, family members, etc.
- **Observations:** looking through the classroom window-what do you see? looking at something very closely and examining it using all five senses.
- **Brainstorm (Web):** choose a word that is relevant to the students and they are to brainstorm using that word.
- **Write around a picture:** bring a picture, photo or sketch from home and write the details and scenario around the picture.
- **Lift a line / word:** students reread their Notebook looking for one word, phrase or sentence that will spurn ideas. The selection is written on a new page and an entry is written off that selection.

Living a Writer's Life

Writers often keep track of their thinking as they develop pieces of writing, which helps them improve their technique.

How do we live as writers?
Writers, we have discussed what good writers do and they types of things writers focus on and write about. But, how do we live the writer's life? (Carry our Notebook with us at all times, notice the small things in the world around us, etc)

Grade 4 Sample Unit Plan

Unit 2: What Makes a Story a Story?

3-4 weeks: Beginning of October through October to early November.

Concepts/Big Ideas: Reading can be a process of discovering the deep structure of elements that create a story. Reading and writing stories enables us to share the stories of others and to share our own, thus building community.

	Reading	Writing	Speaking & Listening
Content & Strategies	During their reading, students will examine the elements that construct a story. They will relate new ideas and information to their personal lives, prior knowledge and texts. Students will show an understanding through both writing and discussion. (Scope and Sequence)	Students will learn their Notebook is a place to develop and nurture seeds in order to develop published pieces. Through this genre study, they will incorporate the conventions of the genre in their writing.	Reading our work aloud to peers allows us to hear whether it makes sense and to catch errors. Active listening and peer feedback allows us to know if our meaning is clear to others. Students will actively listen when participating in partner and teacher conferences. They will paraphrase what has been said to the partner or teacher. They will clearly discuss their needs when looking for direction in their reading and writing.
Materials	Touchstone texts that are good examples of: • Character Development • Setting • Plot • Conflict • Resolution Writer's Notebooks Overhead projector TransparenciesChart paper and markers	Chart paper and markers Writer's Notebooks Peer Revision and Editing Sheets	Reader's Response Journals Writer's Notebooks Post-it® Notes Overhead projector Transparencies Chart paper and markers
Products	Class experience charts Notebook entries Identified seed ideas Post-it® Notes that reflect the teaching points of conferences. Drafts Published stories (narrative) Reflection Sheets Peer editor feedback sheets	Charts about Characteristics of Memoir, the Language of Emotions "Seeds" or ideas in Writer's Notebooks Completed memoir with all drafts	Class experience charts Conference records Peer editor feedback sheets
Understandings	Students will examine and study the characteristics associated with realistic fiction. They will understand the five elements that create a story.	Students are writing for the specific purpose of entertaining their audience. All writers pass through the stages of the Writing process: collecting, nurturing, drafting, revising, editing, publishing and celebration.	Every writer needs an audience for his/her work, but the writer owns the piece and need not follow suggestions of group members. The writer can solicit the kind of help he or she needs. Students refer back to texts (trade and their own) to support their ideas.Students show evidence of their understanding in both writing and discussion. Students utilize accountable talk strategies to deepen conversations.
Ongoing Rituals	Independent Writing Maintaining a Writer's Notebook Accessibility to touchstone texts Publishing, celebrating and displaying student work Class generated experience charts	Writer's Notebook Peer revision and editing groups	Teacher student conferences Partnership and group talks Whole class discussions

Grade 4

Sample Reading Workshop Mini Lessons

Unit 2: Story Elements

What students need to know at the end of these units: Traditionally, all stories have three essential elements: character, setting and plot. In addition, they may also have the following elements: conflict, resolution and movement through time.

Character

Identifying the structure of fictional texts: *Readers, we are beginning a new unit of study - story elements. As we know, stories may be in the form of picture books, chapter books, short stories, etc. There are certain elements that authors use to create stories. When I say the term story elements, what comes to mind?*

Examining a character's action, words, and thoughts: *Readers, the story evolves and involves the character (s) of a text. The character reacts to events and others as we do each day. So, as we read through a text it is important that you analyze a character's actions, words and thoughts. This will help us learn more about the character and aid on our predictions, conclusions, etc. For example, have you wondered why the author gave a character a particular name?*

Evaluating the interaction of characters: *Readers, just as you interact with your fellow classmates, a character interacts with other characters in the text. Through these interactions, we learn about the main character. For example, if two characters are arguing and the main character turns and leaves, we may assume that he/she does not like confrontations with others.*

Detailing the author's choice of narrator: *Readers, I would like you to take a moment and identify the narrator of the story, the person who is telling the story. Is the narrator the main character or a third person who may or may not be a character? Why has the author chosen this person to be the narrator?*

Considering more than one character's point of view: *Readers, very often we sympathize or empathize with one particular character. We often place ourselves in a character's shoes and imagine what we might do in his/her place. However, we often dismiss the perspective of other characters in the text. These perspectives may give us great insight to the main character while hinting at what may happen next. I would like you to identify one character that you would like to explore further in addition to the main character. It should be a character that you find mysterious, intriguing, funny, etc.*

Setting

Examining the aspects of setting: time and place: *Readers, we are now going to note the setting of our texts. What comes to mind when I say the term setting? The setting has two aspects: the time and place where the story is set.*

Noticing how the setting affects the character: *Readers, just as characters react to each other, they react to events, time and place. For example, if the setting of the text is the beach, we may anticipate the character to be relaxed and having fun. However, if it is the beach in winter, the character may be cold, wet, alone, etc. It may also be possible for the setting to mirror a character's emotions. For example, rain often represents sadness.*

Evaluating the setting and movement through time: *Readers, as we continue our study of setting, it is important to note that the setting of a text is not stationary. The setting changes through the text. Take a few moments and think through your text. How much time has passed from the beginning of the text to the present? How many times has the setting changed? Why might authors purposefully move the text through time and space?*

How does the setting affect the plot? *Readers, as we know the setting of the text represents time and place. However, let's focus on place for a moment. What major events have occurred at the various settings in the text? Now, looking more closely at those events, how have they been shaped by the time of day, month, season, year and where they are placed? Setting helps move the plot through the text.*

Grade 4

Sample Reading Workshop Mini Lessons

Unit 2: Story Elements

Conflict

Conflicts are often a series of obstacles a character must face: *Readers, through our study of story elements and character, we began to examine the interactions of characters and events. There are times when these interactions may become confrontational. When I say the term conflict what comes to mind? Let's think of conflicts as an obstacle course; there are a variety of obstacles a character must overcome before the conflict may be resolved.*

Characters face internal and external conflicts: *Readers, we have examined conflicts as a series of obstacles that must be overcome. It is important that we note that these obstacles may be internal or external. Internal conflicts occur within the character, while external conflicts may be brought about by another character or nature*

The various attempts a character makes to resolve the conflict: *Readers, as we continue our study of conflict we must examine the various attempts the character has tried to resolve the conflict. Thinking back through your text, did the character succeed in his/her first attempt? If not, what did we learn about the character from this failure? If so, why would an author depict a character that is able to resolve conflicts so quickly and easily?*

Resolution

The resolution: is it plausible? *Readers, we are approaching the end of our text. We now have to explore how the conflict was resolved, if at all. In your opinion, is the resolution realistic? Why, or why not? If not, why would an author create such an ending*

Evaluating the repetition of names, events, or an object: *Readers, as we become more skilled and analytic readers we will notice some form of repetition within texts. The repetition may be a name, a phrase, an event or an object. The author is purposefully repeating that piece for a particular reason.*

Grade 4

Sample Reading Workshop Mini Lessons

Unit 2: Story Elements

Comprehension

Comprehension Strategies for Shared Reading & Read Aloud

Comprehension is the thinking we do before, during and after reading. Possible mini-lessons include:

Character Development: *Readers, we are going to begin our new unit of study by exploring character as an element of story. When I say the term character, what comes to mind? Character development is the main force behind moving a story forward. Characters change throughout a story and we will study these changes so that we may learn more about the characters.*

- *Authors describe the physical traits of characters within a text. These traits may be clearly stated or they may be "hidden" within the text. For these "hidden" clues, we will infer. Let's think for a moment, why is it important that authors illustrate the physical traits of characters?*
- *Characters have personality traits as well. These personality traits are often illustrated when characters interact or when characters face an obstacle, conflict or event. Why is it important that authors illustrate the personality traits of characters?*
- *As many of you have noted, there is one or more main character(s) within a text. As we progress through the text, we encounter minor characters. These characters may or may not have a recurring role in the text, but it is important to note they do play a role. What role do minor characters play in a text?*

Setting: *Readers, we are now going to study the next story element, setting. When I say the term setting, what comes to mind? The setting of a text has two aspects: the time and the place of where the story is set. It is important to note that as the story moves forward, the time and place will often change. Settings are not stationary, they move as the characters move.*

Plot: *Readers, we are now going to study the next story element, plot. When I say the term plot, what comes to mind? The plot of the story is the series of events, or actions that includes the rising action, a turning point (climax, conflict is at its worst), falling action and a resolution (ending).*

Conflict: *Readers, as we began our study of plot last week we discussed that it is comprised of a conflict, resolution, turning point and a conclusion. When I say the term conflict, what comes to mind? The conflict is often the problem or decision that a character faces within the story.*

- *The conflict is often a series of obstacles that a character or characters must face. Often, the obstacles are more difficult and may require the aid of other characters within a text. Let's think for a moment, why would an author have a character face these challenges?*
- *Conflicts within a text may be internal or external. Internal conflicts are problems the character faces within him/herself. i.e. making a decision. External conflicts are problems with another character, nature or society.*

Resolution: *Readers, as we stated earlier in our study, the plot of a story involves a resolution. When I say the term resolution, what comes to mind? The resolution is meant to bring the story to a close. Some authors may leave a bit of the conflict unresolved so we as readers weigh the possibilities of what happened next. Most authors bring closure to the text.*

Grade 4

Sample Writing Workshop Mini Lessons

Unit 2: Story Elements

Character Development

- *Writers, great works of fiction begin with great characters. Characters that engage the reader, those that have us cheering for them, feeling sorry for them and tell us more about themselves through their actions than their words. We are going to create great characters. Let us identify, discuss and craft the character from our read aloud. We are going to create a character chart with all pertinent information:*
- *Writers, last class we began an examination of the character _____. Let's review our findings thus far (reread the character chart created last workshop). Many of us know that as we read through a text we learn more about the character, his/her actions, motives, likes, dislikes, etc. And, we know that great stories have great and characters.*
- *"Showing Details": Writers, last class I noticed that many of us were beginning to write about our characters and their descriptions. Many had written the character's physical description, but not many of us have written "showing details." "Showing details" are details that show, do not tell, what the character is feeling or facing. You may consider them the idiosyncrasies and habits that make each person unique. The teacher is then to read aloud one of the selected texts. At the conclusion of reading, ask, "Why do you think I chose this character? What "showing details" did you hear during the read aloud?" Create a class list of "showing details" from the text, and student - created.*
- *Physical Descriptions: Writers, as we continue to identify, discuss and craft the element of character within our stories, we need to focus on the physical description of our characters. Our favorite authors often use physical descriptions to tell us about a character; they do it with ease and skill. Thinking back through your favorite books and books we have read, how have the authors described the physical appearance of the character?*
- *Where will your character be placed? (Setting): Writers, as we continue to write our stories, we need to direct our attention to the setting of the story. Ensure students have the understanding that setting refers to where and when a story is taking place. So, it is now time for us to think about and describe the setting of our story. We are going to take a few minutes and look at a few of our favorite stories. I would like us to pay attention to the illustrations and words that describe where and when the story is taking place.*
- *What major events (activities) will occur in the life of the character? Writers, as we continue to write our stories, we need to direct our attention to the events that will occur in the life of our character. Let's think for a few minutes about the daily activities of some of our favorite characters and the unusual events that may also occur. What events may occur within the setting of our text? It is important that our events are appropriate to the time and place of our text.*

Grade 4

Sample Writing Workshop Mini Lessons

Unit 2: Story Elements

Conflict

What problem/conflict will the character face? *The plot evolves around a character's struggle to overcome obstacles while trying to resolve the conflict he/she faces. Obstacles may be 'minor bumps in the road', interactions with other characters in the story or scene, or when the character questions his/her own actions*

Solution

How will the character solve the problem? *Writers, as we continue to draft our stories, we must turn our attention to the resolution of the conflict. As we know, most often we make a decision from a variety of possibilities. Your characters should do the same. When crafting your resolution, offer choices to your character. It is important for resolutions to be plausible; we do not want to lose our readers at the end of our stories.*

Beginnings & Endings

Crafting an engaging lead: *Writers, as we continue to draft our stories we need to revisit our leads. As we know, leads are what grabs our readers, engages them from the start, and will determine whether they continue to read or put the book down. When crafting leads, many of us use dialogue, questions, have the reader 'jump' right into the action or repeat a line. Some may be new to us, and I would like us to try the new ones. So, if you have written stories that often begin with a repeating line, try beginning with a quote from a character. For example, the lead of Charlotte's Web: "Where's pa going with that ax?" The reader begins to wonder why does Pa have an ax.*

Crafting a circular, surprise or open-ended ending: *Writers, as we continue to draft and quite possibly revise our writing, we have to identify, discuss and craft the endings of our texts. Thinking back through your favorite texts, what were your feelings at the end of the story? Did the text provide a strong, clearly worded ending? Or, did the author leave something out, leave something hanging? Why would authors purposely leave their audience 'hanging'? As I am reading aloud the text, I would like you to jot your thoughts about the ending of the text. Pay particular attention to the descriptions the author uses.*

.

Grade 5

Sample Curriculum Map
Sample Unit Plans
Sample Mini-Lessons

Grade 5 Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching Reading Workshop: Book buddies; reading logs; reading response journals Getting to know ourselves and each other as readers	Memoir Learning to discuss books: Why talk about books? Begin Reading Goals: What do good readers do? [Literature Circles/Book Clubs]		Nonfiction Study Comparing non-fiction with fiction: Structure of informational books; Continued discussion of how to talk about books What have we learned as readers?	
Read Aloud or Shared Reading	Read Aloud – *Just Juice* by Hesse *Discussions and modeling of different reading strategies*	Read Aloud – *Going Solo* by Dahl or *Knots in My Yo-Yo String* by Spinelli		Variety of non-fiction texts (articles, reports, interviews, etc.) Shared Reading: Different structures of non-fiction, including table of contents, headings, subtitles, captions, index, etc.	
Touchtone Texts from the Classroom Library (Core Category)	*Nothing Ever Happens on 90th Street* by Schotter (E1,E) *All the Places to Love* by MacLachlan	A variety of picture book memoirs (e.g. *My Rotten Redheaded Older Brother, Thank You Mr. Falker* by Polacco (EL 2,E; EL4,E)		*Any Thomas Locker books* *US Kids History: Book of the American Revolution* by Egger-Bovet & Smith-Barazini (EL2,F; EL3) *If You Lived in Colonial Times* by McGovern (EL2,F)	
Writing Workshop	Launching Writer's Workshop: Expectations – What writing workshop will look like; Collecting entries and practicing what we know	Memoir What makes a memoir? How does it differ from biography and autobiography?		Informational Writing--- What forms can it take? (Topics may be based on SS or Science content and might be written during those periods as well, if additional time is needed)	
Student Publication	Free Choice piece developed from notebook	Memoir		Varied genres: article, report, poem or nonfiction picture book	
Word Study Activities	Assessing what we know – spelling, punctuation, paragraphing, genre features	Descriptive/figurative language, word choice, voice Paragraphing, Beginnings		Language and writing style of the times Topic sentences and leads Revision (having the right amount of detail)	
Suggested Texts for Professional Study Groups	*Teaching Writing With Picture Books as Models* (Kurstedt, Koutras) *Guiding Readers and Writers* (Fountas and Pinnell)	*Conversations* (Routman) *The Writing Workshop* (Ray)		*Strategies That Work* (Harvey, Goudvis) *Non-Fiction Matters* (Harvey)	

Grade 5 Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Genre Study: Fantasy Big Idea [Literature Groups]	Theme Study: Survival What is survival? Character studies (character traits, relationships and motivations) [Literature Groups]	Author/Craft Study [Literature Groups]		Free Read How have we grown as readers? Reflecting on our Goals
Read Aloud or Shared Reading	Read Aloud – *Phantom Tollbooth* by Jester	Read Aloud - *True Confessions of Charlotte Doyle* by Avi	Read Aloud – book by author from author study: Hesse, Johnson, Spinelli		Favorites
Touchtone Texts from the Classroom Library (Core Category)	*Jumanji* by Van Allsburg) Excerpts from: *Harry Potter* Series by Rowling (EL2) Excerpts from: *The Lion, the Witch and the Wardrobe* by Lewis (EL3,D&E)	*Out of the Dust* by Hesse (EL3; S1,B) *Tight Times* by Hazen *Bud, Not Buddy* by Curtis (E1,D; E2; E3)	Using Karen Hesse 's texts to model comparative study EL3,G		Students will use texts from their own mentor authors
Writing Workshop **Student Publication**	Book Reviews: What is a book review? What is its structure? Why do people read them? How do they help us select books to read? Book Review	Comparative Essay – Book Link:Comparing characters across books that have a survival theme—What qualities do characters have that help them to survive? Comparative Literary Essay	Selecting a Mentor Author; using his/her work as a model of good writing Free Choice		Free Write Reflective Letter Portfolios with reflective cover letter
Word Study Activities	Developing a Point of View about books	Parts of speech, strong verbs, adverbs and adjectives	How writers use word choice, white space and punctuation (commas, dashes, ellipses, exclamation points)		Review structure of a friendly letter
Suggested Texts for Professional Study Groups	*Cycles of Meaning: Exploring the Potential of Talk in Learning Communities* (Pierce, Gilles)	*Literature Circles* (Daniels)	*Wondrous Words* (Ray) *What We Know by Heart* (Ray)		*A Portfolio Primer* (Hewitt)

Grade 5

Sample Unit Plan

Unit 1: Launching Reading & Writing Workshops

3-4 weeks: Beginning of September through the end of September

The Writer's Life

Concepts/Big Ideas: There are two categories of writing that we do: We write to communicate our stories and ideas to others. We write to support our lives. Our senses enable us to observe the world around us and live the Writer's Life. Through our observations, we find ideas and stories that will become notebook entries and then, published pieces. We collect a variety of entries in our Reader's Response Journals. These ideas are shared with others, discussed and furthered by citing textual evidence and using accountable talk strategies.

	Reading	Writing	Speaking & Listening
Content & Strategies	We can learn about the Writer's Life by reading the work of other authors. We read with the lens of a reader and a writer. Through our study, we learn and develop ideas about voice, craft, form, genre and their particular characteristics.	Writer's Notebook is your tool for living as a writer. It provides a place for: • Ideas, wonderings • Stories • Collection of quotations, language and excerpts from your favorite texts and authors. • Trying things as a writer	Conferring: Students listen actively during conferences to record what has been discussed, and they will generate questions for their partners and teachers when looking for direction with their reading and writing.
Materials	Reader Response journals Chart Paper and markers Ralph Fletcher's How Writers Work Katie Ray's Wondrous Words – Ch 1&2	Writer's Notebooks Chart paper and markers	Class developed rubrics for active listening and partnership work; Chart paper and markers
Products	Reader's Response Journals entries that contain examples of author's craft, leads and endings, figurative language, interesting and intriguing word choice, as well as other "noticings," "wonderings" and reactions to texts.	Class experience charts that reflect: the stages of the writing process, what to put in your writer's notebook, strategies for when I am stuck; Notebook entries and "seeds" from observing the world. Published piece and all drafts.	Notes on Notebook Entries & drafts reflecting the teaching point of the conference. Class experience charts on partnerships and conferences
Understandings	Students show evidence of understanding through writing and discussion. Individual writers have a writing style, and we may discuss and hypothesize about what the "writer's life" and "office work" of an author looks like (e.g. What did the author need to do before he/she began to draft this piece of writing?)	Writers write for a variety of purposes and audiences. All writers pass through a writing process that reflects the following stages: collecting ideas, nurturing those ideas, drafting, revising, editing, publishing and celebration.	Students need to consider suggestions offered, remembering that, in the end, the writer owns the piece and may or may not follow through on the advice. The writer may request the type of assistance he/she is seeking.
Ongoing Rituals	Reader Response Journals Read Aloud Shared Reading Independent Reading	Writer's Notebooks	Peer revision partners/groups Conferring

Grade 5

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

What students need to know at the end of these units: We craft literate lives by reading widely. Students need to read a range of genres and authors to discover new purposes for reading and new ways of thinking and being. Sharing favorite books, authors, and genres builds relationships, and ultimately, classroom community.

Establishing a Community of Readers

Spending time at the start of the year forming a reading community in the classroom can ensure productive reading workshops throughout the year. Possible mini-lessons include:

- What expectations do you have for your students in terms of reading (e.g., quantity, quality, and variety of books; demonstrating how to read with focus and comprehension)? What expectations do they have for themselves? Discuss setting classroom goals.
- What roles and responsibilities do students have during reading workshop (e.g., maintaining reading response journals, trying out new strategies, striving to be as independent as possible)? What routines help students use reading time well? Discuss student roles, teacher roles, and routines as a class.
- How is the classroom library organized (e.g., by level, by genre, by author). Discuss how the library's organization makes it easier to choose appropriate books independently.
- How does the classroom environment support readers? Discuss places in the room students can find materials, sign up for teacher-student conferences, discuss their work, and locate resources.

Becoming a Stronger Reader

- How can paying attention to your reading habits and interests (e.g., favorite genres, dislikes, places where reading feels comfortable) help you set reading goals and become a better reader? Discuss setting individual goals.
- How do you choose books that are right for you (e.g., matching interests, matching current reading levels)? What strategies help readers choose books (e.g., reading back covers, trying the first few pages, peer recommendations)? Discuss how to find books with an appropriate level of challenge, both in school and out.
- How can you build your stamina as a reader? Discuss how to increase attention by adding small increments of time to daily reading.

Grade 5

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Response to Literature

Reading is a process that involves active thinking. Readers often record or discuss what they think about their reading, which deepens their understanding.

- Stop and jot using Post-it® Notes while reading to make notes, ask questions, reflect, or recall information
- Reading response journals allow readers to record what they notice about a text, their reactions, and their predictions
- Partnerships and book groups allow readers to discuss their ideas about texts and listen to the ideas of others

Comprehension

Readers use a variety of strategies to get the meaning – the goal of all reading. Depending on individual students' strengths and needs, you may want to teach these strategies during individual and small-group conferences, or during whole-class mini-lessons.

- Activating prior knowledge to make connections to other texts, to oneself, and to the world in general
- Identifying big ideas to focus attention on important information and themes
- Retelling key events and major ideas to keep track of information
- Questioning the author and the text (e.g., wondering about a character's motives, an author's writing choices)

Grade 5

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

What students need to know at the end of these units: Authors write for a wide range of purposes and audiences. All writers pass through a predictable writing cycle whenever they produce new work. We write to make meaning of our lives and the world around us, and to communicate with others.

Establishing a Community of Writers

Spending time at the start of the year forming a writing community in the classroom can ensure productive writing workshops throughout the year. Possible mini-lessons include:

- What expectations do you have for your students in terms of writing (e.g., genres in which they will write; how frequently they will publish; demonstrating how to write with focus and thoughtfulness)? What expectations do they have for themselves? Discuss setting individual and classroom goals.
- What roles and responsibilities do students have during writing workshop (e.g., maintaining writers notebooks and writing folders, trying out new strategies, striving to be as independent as possible)? What routines help students use writing time well? Discuss student roles, teacher roles, and routines as a class.
- How does the classroom library support writing (e.g., finding models of content, style, and mechanics). Discuss how the library's organization makes it easier to choose books to inspire writing.
- How does the classroom environment support writers? Discuss places in the room students can find materials, sign up for teacher-student conferences, discuss their work, and locate resources.

Becoming a Stronger Writer

- How can paying attention to your writing habits and interests (e.g., favorite authors, when and what you write on your own) help you set writing goals and become a better writer? Discuss setting individual goals.
- How do you get ideas for writing (e.g., reading other authors, events in the world, rereading own writers notebook)? Discuss how to find books with an appropriate level of challenge, both in school and out.
- How can you build your stamina as a writer? Discuss how to increase attention by adding small increments of time to daily writing

Grade 5

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Living a Writer's Life

Writing is a process that involves careful decisions about how to use language. Writers often keep track of their thinking as they develop pieces of writing, which helps them improve their technique.

- Knowing why writers write (e.g., expressing opinions and feelings, informing or persuading an audience, telling stories) keeps writers engaged and purposeful
- Writers notebooks allow writers to collect ideas, make lists, try out new techniques
- Writing folders allow writers to collect drafts, store writing checklists and rubrics, and keep published pieces of writing

The Writing Cycle

Writers craft a piece of writing by working through a predictable process. The amount of time a student spends on each phase of the cycle may depend upon individual strengths and needs. During mini-lessons, teachers model how each phase of the cycle develops and improves a piece of writing. Some sample mini-lessons to familiarize students with the writing process include:

- **Collecting** ideas in the writer's notebook takes place at the beginning of a genre study, when students are brainstorming ideas, making notes, and listing possible topics.
- **Developing** a seed idea occurs as students reread the ideas collected in their writers notebooks to search for a topic to turn into a draft (e.g., "My First Football Game," "When My Grandmother Was Proud of Me," "My New Football Uniform," "The Day I Made My First Touchdown" may turn into a draft about a specific football memory). Once students have settled on a seed idea, they will explore it further in their writer's notebook before beginning a draft.
- **Drafting** a piece of writing takes place outside of the notebook, after students have written several entries around their seed idea. Students decide what material they will want to use from their notebook, what else they need to know, and how to structure their piece.
- **Revision** proves "writing is rewriting." Students revise content, tone and style, often looking back at mentor texts as models. Revision can include strengthening word choice, adding or deleting sections, adding or deleting details, incorporating dialogue, zooming in closer on particular moments, and improving their opening and ending.
- **Editing** builds skills in using grammar and mechanics of written language. Writers use conventions of language to help readers get their meaning – the goal of all writing. Depending on students' strengths and needs, you may want to teach conventions during individual and small-group conferences, or during whole-class mini-lessons, focusing on using capital letters, structuring paragraphs, using end punctuation and commas, and proofreading for accuracy.
- **Publishing** allows students to present their pieces of writing to an audience with authenticity and purpose. Peers read each others' writing in class, and other students, teachers, administrators, and family members are often invited to writing celebrations. Mini-lessons to facilitate publishing include commenting meaningfully on peers' finished work and maintaining a writing folder.

Grade 5

Sample Unit Plan

Unit 2: What Makes a Memoir a Memoir?

6-8 weeks: Beginning of October through mid to late November

Concepts/Big Ideas: Memoir is how writers look at the past and make sense of it; it puts the events of a life in perspective for the writer and those who read it. Reading can be a process of discovering the deep structure of what matters to us by unlocking corners of our own experiences that were previously inaccessible. Reading and writing memoir enables us to learn the stories of others and to share our own, thus building community.

	Reading	Writing	Speaking & Listening
Content & Strategies	We need to establish reading goals in order to have a blueprint of our reading work for the year. We become better readers by focusing on what good readers do and sharing our strategies for making meaning. We learn about specific genres like memoir by immersing ourselves in the genre, reading lots of texts in that genre.	Memoirs may be narrative or non-narrative in structure. We need to focus on characteristics to uncover what makes a memoir a memoir. Collecting "seeds" of memories, events and moments that are important to us and discussing why they were significant can help us craft memoirs and make sense of our own lives.	Reading our work aloud to peers allows us to hear whether it makes sense and to catch errors. Active listening and peer feedback allows us to know if our meaning is clear to others.
Materials	Chart paper and markers Picture book and chapter book memoirs (e.g. Boy; Going Solo; Knots in My Yo-Yo String, My Rotten Redheaded Older Brother; Thank You, Mr. Falker) Reader response journals	Chart paper and markers Writer's Notebooks Peer Revision and Editing Sheets	eer revision, editing and feedback sheets; Writers' drafts with copies for group members
Products	Charts on what good readers do, reading strategies that work for us, characteristics and features of memoirs we are reading; Responses/reactions to memoirs in reader response journals	Charts about Characteristics of Memoir, the Language of Emotions "Seeds" or ideas in Writer's Notebooks Completed memoir with all drafts	Completed feedback sheets; Completed memoirs with drafts
Understandings	As readers, we need to infer the meaning of a memoir to figure out why the experience is important to the writer. We can do this by looking at where and when the emotions change in the memoir. Thus, the words and precise language the writer uses are key to understanding the significance of the story to the author.	There are many ways to show meaning in a text. Among these are through character's actions, through dialogue, through character's thoughts and emotions, and through comparisons. We can show emotion through the vocabulary we use as well. Thus, we can discover significance of an event in someone's life.	Every writer needs an audience for his/her work, but the writer owns the piece and need not follow suggestions of group members. The writer can solicit the kind of help he or she needs.
Ongoing Rituals	Reader Response Journals Read Aloud Shared Reading Independent Reading	Writer's Notebook Peer revision and editing groups	Peer revision and editing groups

Grade 5

Sample Reading Workshop Mini Lessons

Unit 2: What Makes a Memoir a Memoir

What students need to know at the end of these units: As readers, we infer the meaning of a memoir to figure out why the experience is important to the writer. Words and precise language the writer uses are keys to understanding the significance of the story to the author. Reading can be a process of discovering what matters to us by unlocking corners of our own experiences that were previously inaccessible, and sharing our discoveries with others.

Immersing Students in the Genre

Students recognize how memoir describes events from the author's personal experience and perspective. Possible mini-lessons include:

- Look at several memoirs and memoir-like texts and discuss the qualities they share (e.g., usually one event or a few related events, told in first person, reflects author's emotions and perspective)
- Look at memoirs to determine the kinds of memories authors use memoir to describe

Choosing "Just Right" Books

Students need strategies to help them choose appropriate books for their reading and interest levels. Strategies to model for students include: reading the first few lines; reading the blurb on the back; choosing a familiar author; reading a paragraph from a book and asking yourself if the topic or style of writing is something you enjoy.

Accountable Book Talk

Why talk about books? Explore with students the benefits of talking about books with others, and how discussion can lead to a deeper understanding of a text. Students should practice having meaningful conversations about books with their book group. Mini-lessons to help students talk their way to meaning include:

- **Preparing** for a book talk involves taking good notes, using a highlighter, and jotting down questions
- Staying **focused** and **engaged** while discussing literature means knowing how to be a good listener and knowing when to respond
- Model for students how to use **evidence** from the text to support their answers, by writing down page numbers, using Post-it® Notes to mark pages, or by retelling parts of the story.
- **Book groups** allow readers to discuss their ideas about texts and listen to the idea of others
- **Predicting** what will happen in a story by using clues from the text is a method to generate conversation with a partner
- **Synthesizing** information is a way to order, recall, retell and recreate information in your mind
- Using the **language of response** -Students should become familiar with sentence starters to use while having a discussion. Some examples are: *I agree with you, I disagree with you, What did you mean when you said…, I also noticed, I'd like to add that, I understand, I don't understand, Say more about what you mean*. With students, generate a chart to be used as a reference in class.

Grade 5

Sample Reading Workshop Mini Lessons

Unit 2: What Makes a Memoir a Memoir

Making Connections

Students will make connections around the memoirs they read. Sample mini-lessons include:

- Modeling text-to-text connections by relating one memoir to different memoirs or other texts
- Modeling text-to-self connections by relating a memoir to one's own experience
- Modeling text-to-world connections by relating a memoir observations and information you know about human nature and the world in general.

Comprehension

Comprehension is the thinking we do before, during and after reading. As students begin to read a range of genres and authors, they will need to learn decoding strategies to be able to read with fluency and accuracy.
As you get to know your students, you will become more familiar with their strengths and their needs. You may want to use these comprehension strategies with one student, a group of students, or with the whole class. Review these lessons as often as necessary. Some suggested strategies include:

- **Activating prior knowledge** to make connections to other texts, to oneself, and to the world in general
- **Identifying big ideas** to focus attention on important information and themes
- **Retelling** key events and major ideas to keep track of information
- **Questioning** the author and the text (e.g., wondering about a character's motives, an author's writing choices)
- **Visualizing** the text to develop mental pictures that help readers make meaning
- **Inferring** information that is not directly stated by using clues in the text
- **Repairing** understanding (e.g., skipping ahead, rereading, looking at illustrations) when comprehension breaks down
- Using **multiple sources of information** while reading - Applying what you do know (i.e., background knowledge, personal experiences, literary experience, visual information, language) to help you make sense of a text.
- Creating a running list of familiar words in your notebook is a good way to build your vocabulary

Grade 5

Sample Writing Workshop Mini Lessons

Unit 2: What Makes a Memoir a Memoir

What students need to know at the end of these units: Collecting "seeds" of memories, events and moments that are important to us and discussing why those moments were significant can help us craft memoirs and make sense of our own lives. Reading and writing memoir enables us to learn the stories of others and to share our own, thus building community.

Collecting in the Notebook

Mini-lessons will guide students to understand the defining characteristics of a memoir, and how to generate ideas for writing a memoir. Sample lessons include:

- By drawing a heart or a box in their notebook and brainstorming, students write down topics that are close to their heart, to generate topics for writing in the future.
- What kinds of topics, lengths, purposes and writing styles are appropriate for memoir?

Gathering and Nurturing a Seed Idea

Using the topics brainstormed in the previous lesson, students begin to think about and write about important moments. Mini-lessons may include:

- Thinking and writing about memories that are most important to you, or writing down strange stories in your head are ways of gathering information to choose a seed idea
- Using photographs of family or friends is a way to create stories to record in a writer's notebook
- Re-reading entries in a writer's notebook can often help students find places in their notebooks to extend to their writing
- Developing a seed idea occurs as students reread the ideas collected in their writers notebooks to search for a topic to turn into a draft (e.g., "My First Football Game," "When My Grandmother Was Proud of Me," "My New Football Uniform," "The Day I Made My First Touchdown" may turn into a draft about a specific football memory). Once students have settled on a seed idea, they will explore it further in their writer's notebook before beginning a draft.

Grade 5

Sample Writing Workshop Mini Lessons

Unit 2: What Makes a Memoir a Memoir

Understanding the Structure of a Memoir

Students will learn to recognize the structural elements of a memoir, and use them in their own writing. Possible mini-lessons include:

- **Structures** to use in planning your piece – with your students, you may want to review and chart the similarities and differences in memoirs you've read in class. Students can use this chart as a reference.

- **Zooming in on a moment** is a strategy that writers use to narrow in on a small moment and add details to capture the reader

- Writers use **mentor texts** as models to help them craft their writing. Having several copies of memoir texts available for students will assist them in finding a memoir or memoir-like text that will help them craft their stories

- **Drafting** a piece of writing takes place outside of the notebook, after students have written several entries around their seed idea. Students decide what material they will want to use from their notebook, what else they need to know, and how to structure their piece.

Crafing Narrative Texts

As students work on drafting a piece of writing while using a mentor text, there are techniques they can learn to improve the quality of their writing. Possible mini-lessons include:

- **Adding Internal thoughts** or dialogue to text clues a reader in on what a character is thinking or feeling

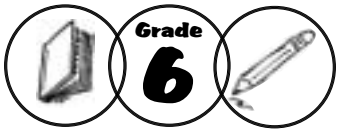
- Using the pronoun "I" helps to emphasize a character's **point of view**

- **Revision** proves "writing is rewriting." Students revise content, tone and style, often looking back at mentor texts as models. Revision can include strengthening word choice, adding or deleting sections, adding or deleting details, incorporating dialogue, zooming in closer on particular moments, and improving their opening and ending.

- **Editing** builds skills in using grammar and mechanics of written language. Writers use conventions of language to help readers get their meaning – the goal of all writing. Depending on students' strengths and needs, you may want to teach conventions during individual and small-group conferences, or during whole-class mini-lessons, focusing on subject / verb agreement, using quotation marks, using apostrophes to indicate possession, using capital letters, structuring paragraphs, using end punctuation, and proofreading for accuracy.

Grade 6

Sample Curriculum Map
Sample Unit Plans
Sample Mini-Lessons



Grade 6 Sample Curriculum Map

	September	October	November	December	January
Reading Workshop	Launching the Reading Workshop	Memoir	Story Elements – What's in a story?	Author Study/ Craft [Literature Circles/Book Clubs]	
Read Aloud	Short stories, realistic fiction, vignettes, picture books	Vignettes, picture books; memoirs	Short stories, fantasy, classics, realistic fiction	Multiple copies of selected books from chosen author(s)	
Shared Reading	Prior knowledge Drawing inferences Retelling Sensory images Text-to-text connections	Small moments Point of view Sensory details Dialogue Structure	Character Setting Plot Conflict Movement through Time Resolution	Strong Leads Mood Strong Endings Memorable Language Character Traits Using Pictures to Tell a Story White Space and Line Breaks	
Touchtone Texts from the Classroom Library (Core Category)	*America Street* by Mazer (EL1,E; EL4; S1,E; S2; S3,E) *Salsa Stories* by Delacre (S2) *Two Minute Mysteries* by Sobel (S2; S3,A)	*Childtimes* by Greenfield (EL1,E; S2; S3) *Boy* by Dahl (EL2) *My Mama Had a Dancing Heart by Gray* (EL2,E; S3,E) *Little by Little by Little* (EL4,E; S2)	*Baseball in April by Soto* (EL1; EL3; EL4; S2,B) *Tuck Everlasting by Babitt* (EL2; EL3,I; S3)	*Water Dance* by Locker (EL1,F) *Owl Moon* by Yolen (EL1,E;) *Childtimes* by Greenfield (EL1,E; S2; S3)	Suggested authors include: Sharon Creech, Walter Dean Myers, Angela Johnson
Writing Workshop **Student Publication**	Launching the Writing Workshop Varied genres	Memoir Personal Narrative	Unforgettable Stories Short story/ Realistic Fiction	Improving the Quality of Student Writing	Choosing a Mentor Author
Word Study Activities (Skill Building in Grammar Usage and Mechanics)	Paragraphs Spelling Subject/verb agreement	Dialogue Parts of Speech Punctuation	Derivatives Independent clauses Conjunctions Quotations Punctuation	Compound words Contractions Patterns Sentence structure Punctuation	Commas Colons Proper nouns Transition words
Suggested Texts for Professional Study Groups	*Guiding Readers and Writers* (Fountas and Pinnell) *In the Middle* (Atwell)		*The Writing Workshop* (Ray), *Thinking Through Genre* (Lattimer)	*Wondrous Words* (Ray) *A Fresh Approach to Teaching Punctuation* (Angelillo)	

Grade 6 Sample Curriculum Map

	February	March	April	May	June
Reading Workshop	Test Prep / Nonfiction		Poetry		Book Club
Read Aloud	Articles from newspapers and magazines, feature articles, primary sources, catalogues, field guides, brochures		Poetry, lyrics from a song		Chapter books Novels
Shared Reading	Titles Headings and Sub-headings Diagrams Charts Photos Captions		Repetition / Patterns Rhyme Image Line Breaks		Textual Evidence to Support Ideas Predictions Big Idea Accountable Talk
Touchtone Texts from the Classroom Library (Core Category)	*1000 Facts About the Earth* by Butterfield (S2,F) The Story of Ruby Bridges by Coles (EL1)		*Harlem* by Myers (EL1,E; EL2,E; EL3; EL4; S1,I; S3,G) *The Place My Words are Looking For* by Janeczko (EL1,E; EL2,E; EL4,E)		Multiple copies of various books, e.g., *StarGirl* by Spinelli (S3,D&I; S4,J) *Number the Stars* by Lowry (S1,G; S3,C) *The Outsiders* by Hinton (S3,B)
Writing Workshop **Student Publication**	Researched-based Article Feature Article	Narrative Procedure – How to Narrative Procedure – How to	Reading / Writing Connection Collection of Poems for Poets' Café (oral presentations)		Independence-reflections, plans, goals - Varied Genres
Word Study Activities (Skill Building in Grammar Usage and Mechanics)	Paragraph structure Quotations Verb tense	Vocabulary Transition words Bullet points	Word structure Verbs Clause Ellipses		Sight words Punctuation Multi-syllabic words
Suggested Texts for Professional Study Groups	*Nonfiction Matters* (Harvey) *Nonfiction Craft Lessons* (Fletcher, Portalupi)		*Awakening the Heart* by (Heard) Ch 4, pg 62 *Poetry Matters* (Fletcher)		*Literature Circles* (Daniels), Chapter 5, page 54

Grade 6

Sample Unit Plan

Unit 1: Launching Reading & Writing Workshops

3-4 weeks: Beginning of September through the end of September

The Writer's Life

Concepts/Big Ideas: There are two categories of writing that we do: We write to communicate our stories and ideas to others. We write to support our lives. Our senses enable us to observe the world around us and live the Writer's Life. Through our observations, we find ideas and stories that will become notebook entries and then, published pieces. We collect a variety of entries in our Reader's Response Journals. These ideas are shared with others, discussed and furthered by citing textual evidence and using accountable talk strategies.

	Reading	Writing	Speaking & Listening
Content & Strategies	We can learn about the Writer's Life by reading the work of other authors. We read with the lens of a reader and a writer. Through our study, we learn and develop ideas about voice, craft, form, genre and their particular characteristics.	Writer's Notebook is your tool for living as a writer. It provides a place for: • Ideas, wonderings • Stories • Collection of quotations, language and excerpts from your favorite texts and authors. • Trying things as a writer	Conferring: Students listen actively during conferences to record what has been discussed, and they will generate questions for their partners and teachers when looking for direction with their reading and writing.
Materials	Reader Response journals Chart Paper and markers Ralph Fletcher's *How Writers Work* Katie Ray's *Wondrous Words* – Ch 1&2	Writer's Notebooks Chart paper and markers	Class developed rubrics for active listening and partnership work; Chart paper and markers
Products	Reader's Response Journals entries that contain examples of author's craft, leads and endings, figurative language, interesting and intriguing word choice, as well as other "noticings," "wonderings" and reactions to texts.	Class experience charts that reflect: the stages of the writing process, what to put in your writer's notebook, strategies for when I am stuck; Notebook entries and "seeds" from observing the world. Published piece and all drafts.	Notes on Notebook Entries & drafts reflecting the teaching point of the conference. Class experience charts on partnerships and conferences
Understandings	Students show evidence of understanding through writing and discussion. Individual writers have a writing style, and we may discuss and hypothesize about what the "writer's life" and "office work" of an author looks like (e.g. What did the author need to do before he/she began to draft this piece of writing?)	Writers write for a variety of purposes and audiences. All writers pass through a writing process that reflects the following stages: collecting ideas, nurturing those ideas, drafting, revising, editing, publishing and celebration.	Students need to consider suggestions offered, remembering that, in the end, the writer owns the piece and may or may not follow through on the advice. The writer may request the type of assistance he/she is seeking.
Ongoing Rituals	Reader Response Journals Read Aloud Shared Reading Independent Reading	Writer's Notebooks	Peer revision partners/groups Conferring

Grade 6

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

What students need to know at the end of these units: We craft literate lives by reading widely. Students need to read a range of genres and authors to discover new purposes for reading and new ways of thinking and being. Sharing favorite books, authors, and genres builds relationships, and ultimately, classroom community.

Establishing a Community of Readers

Spending time at the start of the year forming a reading community in the classroom can ensure productive reading workshops throughout the year. Possible mini-lessons include:

- What expectations do you have for your students in terms of reading (e.g., quantity, quality, and variety of books; demonstrating how to read with focus and comprehension)? What expectations do they have for themselves? Discuss setting classroom goals.
- What roles and responsibilities do students have during reading workshop (e.g., maintaining reading response journals, trying out new strategies, striving to be as independent as possible)? What routines help students use reading time well? Discuss student roles, teacher roles, and routines as a class.
- How is the classroom library organized (e.g., by level, by genre, by author). Discuss how the library's organization makes it easier to choose appropriate books independently.
- How does the classroom environment support readers? Discuss places in the room students can find materials, sign up for teacher-student conferences, discuss their work, and locate resources.

Becoming a Stronger Reader

- How can paying attention to your reading habits and interests (e.g., favorite genres, dislikes, places where reading feels comfortable) help you set reading goals and become a better reader? Discuss setting individual goals.
- How do you choose books that are right for you (e.g., matching interests, matching current reading levels)? What strategies help readers choose books (e.g., reading back covers, trying the first few pages, peer recommendations)? Discuss how to find books with an appropriate level of challenge, both in school and out.
- How can you build your stamina as a reader? Discuss how to increase attention by adding small increments of time to daily reading.

Grade 6

Sample Reading Workshop Mini Lessons

Unit 1: Launching the Reading Workshop

Response to Literature

Reading is a process that involves active thinking. Readers often record or discuss what they think about their reading, which deepens their understanding.

- Stop and jot using Post-it® Notes while reading to make notes, ask questions, reflect, or recall information
- Reading response journals allow readers to record what they notice about a text, their reactions, and their predictions
- Partnerships and book groups allow readers to discuss their ideas about texts and listen to the ideas of others

Comprehension

Readers use a variety of strategies to get the meaning – the goal of all reading. Depending on individual students' strengths and needs, you may want to teach these strategies during individual and small-group conferences, or during whole-class mini-lessons.

- Activating prior knowledge to make connections to other texts, to oneself, and to the world in general
- Identifying big ideas to focus attention on important information and themes
- Retelling key events and major ideas to keep track of information
- Questioning the author and the text (e.g., wondering about a character's motives, an author's writing choices)
- Visualizing the text to develop mental pictures that help readers make meaning
- Inferring information that is not directly stated by using clues in the text
- Repairing understanding (e.g., skipping ahead, rereading, looking at illustrations) when comprehension breaks down

Grade 6

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

What students need to know at the end of these units: Authors write for a wide range of purposes and audiences. All writers pass through a predictable writing cycle whenever they produce new work. We write to make meaning of our lives and the world around us, and to communicate with others.

Establishing a Community of Writers

Spending time at the start of the year forming a writing community in the classroom can ensure productive writing workshops throughout the year. Possible mini-lessons include:

- What expectations do you have for your students in terms of writing (e.g., genres in which they will write; how frequently they will publish; demonstrating how to write with focus and thoughtfulness)? What expectations do they have for themselves? Discuss setting individual and classroom goals.
- What roles and responsibilities do students have during writing workshop (e.g., maintaining writers notebooks and writing folders, trying out new strategies, striving to be as independent as possible)? What routines help students use writing time well? Discuss student roles, teacher roles, and routines as a class.
- How does the classroom library support writing (e.g., finding models of content, style, and mechanics). Discuss how the library's organization makes it easier to choose books to inspire writing.
- How does the classroom environment support writers? Discuss places in the room students can find materials, sign up for teacher-student conferences, discuss their work, and locate resources.

Becoming a Stronger Writer

- How can paying attention to your writing habits and interests (e.g., favorite authors, when and what you write on your own) help you set writing goals and become a better writer? Discuss setting individual goals.
- How do you get ideas for writing (e.g., reading other authors, events in the world, rereading own writers notebook)? Discuss how to find books with an appropriate level of challenge, both in school and out.
- How can you build your stamina as a writer? Discuss how to increase attention by adding small increments of time to daily writing.

Grade 6

Sample Writing Workshop Mini Lessons

Unit 1: Launching the Writing Workshop

Living a Writer's Life

Writing is a process that involves careful decisions about how to use language. Writers often keep track of their thinking as they develop pieces of writing, which helps them improve their technique.

- Knowing why writers write (e.g., expressing opinions and feelings, informing or persuading an audience, telling stories) keeps writers engaged and purposeful
- Writers notebooks allow writers to collect ideas, make lists, try out new techniques
- Writing folders allow writers to collect drafts, store writing checklists and rubrics, and keep published pieces of writing

The Writing Cycle

Writers craft a piece of writing by working through a predictable process. The amount of time a student spends on each phase of the cycle may depend upon individual strengths and needs. During mini-lessons, teachers model how each phase of the cycle develops and improves a piece of writing. Some sample mini-lessons to familiarize students with the writing process include:

- **Collecting** ideas in the writer's notebook takes place at the beginning of a genre study, when students are brainstorming ideas, making notes, and listing possible topics.
- **Developing** a seed idea occurs as students reread the ideas collected in their writers notebooks to search for a topic to turn into a draft (e.g., "My First Football Game," "When My Grandmother Was Proud of Me," "My New Football Uniform," "The Day I Made My First Touchdown" may turn into a draft about a specific football memory). Once students have settled on a seed idea, they will explore it further in their writer's notebook before beginning a draft.
- **Drafting** a piece of writing takes place outside of the notebook, after students have written several entries around their seed idea. Students decide what material they will want to use from their notebook, what else they need to know, and how to structure their piece.
- **Revision** proves "writing is rewriting." Students revise content, tone and style, often looking back at mentor texts as models. Revision can include strengthening word choice, adding or deleting sections, adding or deleting details, incorporating dialogue, zooming in closer on particular moments, and improving their opening and ending.
- **Editing** builds skills in using grammar and mechanics of written language. Writers use conventions of language to help readers get their meaning – the goal of all writing. Depending on students' strengths and needs, you may want to teach conventions during individual and small-group conferences, or during whole-class mini-lessons, focusing on subject / verb agreement, structuring paragraphs, using commas and semicolons, and proofreading for accuracy.
- **Publishing** allows students to present their pieces of writing to an audience with authenticity and purpose. Peers read each others' writing in class, and other students, teachers, administrators, and family members are often invited to writing celebrations. Mini-lessons to facilitate publishing include commenting meaningfully on peers' finished work and maintaining a writing folder.

Grade 6

Sample Unit Plan

Unit 2: Memoir

4 weeks: October

Concepts/Big Ideas: What is a memoir? How does it differ from an autobiography? Students should begin to develop a sense of themselves and their place in the world, by capturing a snapshot, or small moment of their life, in their head and on paper, for the purpose of sharing with others. Memoirs may be narrative or non-narrative in structure.

	Reading	Writing	Speaking & Listening
Content & Strategies	Students will study the genre of memoir, actively reading authors who provide good writing models. Students will generate ideas from their memories, photo albums and family members.	Students will publish a piece of writing, whether a memoir, vignette, photo essay or personal narrative, that gives the reader a snapshot of a moment of time in their lives.	Students learn how to share their own ideas and listen to the ideas of others, ask important questions, are able to provide feedback to other students, and develop a sense of responsibility for the community. Teachers learn how to confer with students, getting a sense of their students' strong points and areas for improvement.
Materials	*Childtimes* by Eloise Greenfield; *House on Mango Street* by Sandra Cisneros; *Boy* by Roald Dahl *How Writers Work* by Ralph Fletcher; Writer's Notebooks	Writer's notebooks Photographs / photo album Model texts (see above) Overhead projector transparencies Post-it® Notes Chart paper Markers	Writer's notebooks Model texts Overhead projectors transparencies Conference sheets for notes Class list Post-it® Notes
Products	Immersing students in the genre will help them to identity certain characteristics of memoir, and will encourage writing and reflecting in their writer's notebook or reader response journal.	Students will begin to jot ideas, thoughts, memories, lists, letters, vignettes, etc. in their writer's notebooks. Students will choose an idea, then draft and publish a memoir.	Assessment-driven instruction based on review of notebook entries and conference notes. Teacher may be able to group students according to need, based on individual conferences.
Understandings	Students will understand that reading is a preparation for writing, and will be able to recognize examples of the genre in their independent reading.	Students will begin to acknowledge all the places in their worlds that hold stories, and will begin to use their writer's notebooks to record these thoughts and ideas.	Students share what they have learned with each other, communicating a sense of understanding and accomplishment. Students also begin to guide each other through peer conferencing and feedback.
Ongoing Rituals	Independent reading, building stamina Classroom libraries arranged by genre Read Aloud	Independent writing – carrying a writer's notebook Bulletin boards displaying pieces of writing Charts to post around the room, reminding students of past lessons and ideas shared	Students working in partnerships An area in the room where students can request a conference or where students may sign up to teach a strategy or technique they have been using as writers

Grade 6

Sample Reading Workshop Mini Lessons

Unit 2: Memoir

What students need to know at the end of these units: Students should begin to develop a sense of self as readers, developing work habits and life habits that help shape the way they learn. Students will learn to recognize the experiences and meaning in memoirs, to analyze universal themes, and to use the truths uncovered in memoir to reflect upon and gain understanding in their own experiences.

Immersing Students in the Genre

Students recognize how memoir describes events from the author's personal experience and perspective. Possible mini-lessons include:

- Look at several memoirs and memoir-like texts and discuss the qualities they share (e.g., usually one event or a few related events, told in first person, reflects author's emotions and perspective)
- Look at memoirs to determine the kinds of memories authors use memoir to describe

Making Connections

Students will make connections around the memoirs they read. Sample mini-lessons include:

- Modeling text-to-text connections by relating one memoir to different memoirs or other texts
- Modeling text-to-self connections by relating a memoir to one's own experience
- Modeling text-to-world connections by relating a memoir observations and information you know about human nature and the world in general-

Accountable Book Talk

As students begin to hear stories read aloud and read more stories independently, lessons will begin to focus on how to respond to literature. Possible mini-lessons include:

- Strategies to stay focused and engaged when discussing literature (i.e., how to be a good listener, when to respond).
- How to be prepared during a book talk (i.e., how to take notes, use a highlighter, and jot down questions).
- How to use evidence from the text to support your comments- Model for students how to refer to the text to support their answers, by writing down page numbers, using Post-it ® Notes to mark pages, or by retelling parts of the story.

Grade 6

Sample Reading Workshop Mini Lessons

Unit 2: Memoir

Comprehension

As you get to know your students, you will become more familiar with their strengths and their needs. You may want to use these comprehension strategies with one student, a group of students, or with the whole class. Review these lessons as often as necessary. Some suggested strategies include:

- Activating prior knowledge – Using what you already know helps you understand what you are reading.
- Retelling strategies (i.e., telling about the main character; describing setting; identifying the problem; remembering important details)
- Making predictions – What do you think will happen in the story? What clues led you to make that prediction?
- Identifying big ideas – What do you think the story is about? What is the author trying to tell you?
- Questioning the author and the text – What questions came to mind while you were reading? What do you want to know that the author hasn't told you?
- Visualizing the text –explain how making mental pictures or "movies" can help a reader follow a story.
- Drawing inferences – what is the author suggesting? What clues in the story led you to that conclusion?
- Synthesizing information –How to order, recall, retell and recreate information in your mind.

Grade 6

Sample Writing Workshop Mini Lessons

Unit 2: Memoir

What students need to know at the end of these units: Students should begin to develop a sense of self as writers, becoming familiar with the writing process, and beginning to live like a writer. Students will learn to reflect on experiences and understand their significance in order to plan and craft a meaningful memoir.

Collecting in the Notebook

Defining What is Nearest and Dearest to You

Mini-lessons will guide students to understand the defining characteristics of a memoir, and how to generate ideas for writing a memoir. Sample lessons include:

- What are the things inside your heart that are important to you? – By drawing a heart in their notebook and brainstorming, students write down topics that are close to their heart, to use as writing topics in the future.
- What kinds of topics, lengths, purposes and writing styles are appropriate for memoir?

Gathering and Nurturing Seed Ides

Using the topics brainstormed in the previous lesson, students begin to think about and write about important moments. Mini-lessons may include:

- What memories are most important to you? What strange stories are stuck in your head?
- Using photographs to create stories – students bring in pictures from home to help jog their memories as they write.
- Re-reading entries in your notebook – students should re-read their notebooks often, looking for places to extend to their writing.
- Finding a topic in your notebook – students should choose a topic from their notebook that feel they can use to create a story. Model for students what a writer's notebook might look like, with several different entries around a common theme.

Understanding the Structure of a Memoir

Students will learn to recognize the structural elements of a memoir, and use them in their own writing. Possible mini-lessons include:

- Structures to use in planning your piece – with your students, you may want to review and chart the similarities and differences in memoirs you've read in class. Students can use this chart as a reference.
- Zooming in on a moment – how do writers take a small moment and add details to capture the reader? Model this concept using a memoir text.
- Using a mentor text – Review with students memoir texts they've read in class. Help them choose a text or piece of writing they love that will help them craft their own writing.

Grade 6

Sample Writing Workshop Mini Lessons

Unit 2: Memoir

Crafting Narrative Text

As students work on drafting a piece of writing while using a mentor text, there are techniques they can learn to improve the quality of their writing. Possible mini-lessons include:

- Adding Internal thoughts – how to include what a character is thinking or feeling into a piece of writing (use a good example of a text to model this technique).
- Adding dialogue to text – focus on quotation marks and paragraphing
- Point of view – using the pronoun "I" to emphasize point of view
- Character actions – what words can you use to better describe what your character is doing? Focus may be on adding adverbs or adjectives to describe action
- What events and ideas do you need to include before your memorable moment? After? Students re-read their stories by themselves or with a partner, to see if there are parts of the story to be added or taken away.
- How do authors show the significance of their story at the end of their memoir? Students may want to write one or two different endings to their story, and then decide which one works best.

Editing

Once students' drafts are near completion, you may want to focus on editing. Below are some techniques to use with one student, a small group or the whole class. Sample mini-lessons include:

- Making verb tense agree in a sentence
- How to use quotation marks
- How to use apostrophes to indicate possession
- How to using capital letters to indicate proper names and the names of places
- How to use indentation to signal paragraphs
- How to write contractions (could've, what've, should've, haven't, won't)

Section 6:
Sample Literacy Units

The following literacy units are included as samples. They are an elaboration of the curriculum maps and sample units found in section 5. These sample units were selected to help the reader following the workshop format. They illustrate the depth of thinking that is included in effective unit planning. They are not meant to be used verbatim; rather they are excellent examples of the kind of curriculum planning that all teachers should strive to produce.

Similar lesson units can be found in the Instructional Guides produced by the Board of Education in 2000 and 2001.

Grade K-2

How-To Books (Functional Writing)

By the end of the year, we expect kindergarten students to be able to use writing to tell someone what to do (e.g., give directions, send messages), and name or label objects and places.

By the end of the year, we expect first grade students to produce functional writings that describe, in appropriate sequence and with a few details, the steps one must take to make or do a particular thing.

—*From the* Primary Literacy Standards

Session one

Materials

- Some simple how-to books, e.g., *How to Make a Sandwich* (Wright Group), *Balcony Garden* (Storyteller Nonfiction), *A Little Seed* (Rigby), *Fruit Salad* (Literacy 2000), *Washing the Dog* (Sundance)
- writing folders and materials
- paper folded into four sections (several for each child)
- chart paper

(Note: Recipe charts and books, or directions from other areas in the classroom are also helpful models of this type of writing. For example, a sign-in sheet that says, "Welcome! First, sign in next to your name on the chart. Next, put your things away. Then, get settled with your book." Or, "To feed the fish…")

Focus

- Writers write about things they know well. We can teach someone what we know by writing about it.

Mini-Lesson

Read a couple of simple how-to books to children. Discuss what they notice. (e.g., "We noticed that only one idea goes into a how-to book. How to do one thing step-by-step. The pictures help tell what to do. Everybody's an expert on something, or has something they're really good at doing. We can teach someone what we know.") You will need to give children some examples. Talk about things you know how to do and list them on a chart paper (e.g., "Let's see, I make great waffles, I know a lot about playing baseball, I take care of my cat.").

Ask children to talk with partners about what they're good at doing or know a lot about. Have them share and make a class chart of: "Things we're good at or know a lot about."

Choosing a topic from the class list, or starting with something that's common to the class, teacher and children create a collaborative how-to book on chart paper. For example, "We all know what to do when we first get to school. Let's write a How-To book together about that. So, what do we do first? Next? Then?" Record the morning routine in three or four steps on separate sheets of chart paper. Read it back to be sure it's clear.

Ask children to try it out. "Here's what you'll do: Pick something off the class chart and think about how to do it step-by-step. You might find it easier to draw and write about each step on a separate piece of paper." Tell children to talk with partners about their plan for writing before leaving the rug.

Independent and/or Group Work Work Time

Children choose a topic and write, planning out the steps to what they want to teach. Teachers confer. Children will need help breaking things down. (i.e., "You know a lot about hamsters. What can you teach us about them? Do you take care of yours—feed him or clean his cage? Can you talk to me about how you do that? What do you do first? Then what?")

Writers' Share

Ask one or two children to talk through their plan and read their work, emphasizing how they broke down the steps.

Session Two

Materials

- small booklets or sheets of planning paper for children
- chart paper for teacher demonstration

Focus

- To teach someone how to do something, we'll have to plan it out, step-by-step.

Mini-Lesson

Re-read a simple how-to book with children. (e.g., *The Laundromat*, *Washing the Dog*) Notice how the author broke up the steps. "See, how she told us what to do first?" Take one of the ideas from the class chart and carefully divide the task up onto the four pages thinking aloud as you work. Teacher models writing on four separate pieces of chart paper (i.e., "I know how to make scrambled eggs: First, I break the eggs. Next, I mix them up. Then, I cook them.").

Let children know that today they'll have a chance to choose another topic from the chart and write about it. Before leaving the meeting area, have children think about a new idea and talk through with a partner how they'd spread it out.

Independent and/or Group Work Work Time

Children choose a topic, plan and write on three or four pieces of paper, or in booklets you've prepared ahead of time. This kind of thinking is very challenging. As you confer, you'll want to help children talk through the steps, asking questions when something isn't quite clear.

Writers' Share

Choose one or two children to share who seem to have a grasp on the step-by-step nature of this particular kind of writing. Challenge children's listening by asking them to say back to a partner or to the teacher the steps in the sharer's how-to.

Session Three

Materials

- Same as Session Two.
- planning pages or booklets for children, class chart of "Things we know how to do...," a simple how-to book, chart paper for teacher demonstration

Focus

- Planning the steps out is important.

Mini-Lesson

Read another how-to book. Make a chart of things we noticed about how-to books. Try out another idea as in Session Two or continue one already begun. You might want to use the enclosed example of How to Buy New Shoes by Hayley as a model for the mini-lesson.

Evaluating Student Writing – Second Grade

The chart below responds to the student sample, "How to Buy New Shoes."The chart suggests some of what teachers might notice when evaluating this piece. Whenever teachers look at any piece of student writing, they may wish to consider how the student structures the piece, develops its ideas, uses elements of literary style, and controls grammar and mechanics. Noticing these elements helps teachers build on student strengths to address student needs.

What Student Knows	What Student Needs to Learn	Next Teaching Steps
• Understands the format, structure and purpose of the "how to" book • Personalizes the format lending it the tone of a story • Writes steps in sequence, using ordinal number references (i.e., 1st, 2nd, 3rd) • Matches illustrations to text • Uses inner dialogue (text bubble) to expand on the text • Spells most high-frequency words conventionally • Spells unknown words in a way that is phonetically accurate in most cases • Understands how to punctuate dialogue • Beginning to include new and interesting vocabulary	• Provide more detailed, in-depth information by expanding on text • Vary sentence construction. For example, use words instead of numbers when writing sentences that indicate sequence. (e.g., "First you go to your favorite store.") • Increase personal bank of conventionally spelled high-frequency words (e.g., them, let) • Correct use of capital letters • Correct use of punctuation (i.e., Can I wear my new shoes?) • Vary punctuation within the text	• Demonstrate how to revise writing by adding information that expands and enriches the text • Demonstrate how to revise by adding detail to illustrations • Explore different ways to label steps in a procedural narrative (e.g., numerals; first, next, then) • Use a variety of transitional words or phrases to vary sentences • Use the word wall to check spelling of high-frequency words • Edit writing for correct use of known conventions (e.g., punctuation; capitalization) • Proofread by reading aloud, listening for places where punctuation could be added or revised (e.g., missing periods, exclamation points instead of periods)

Session Four

Materials

- writing folders and materials
- modeled writing from Sessions 1-3
- chart paper

Focus

- Writers re-read to make sure their work is clear and they haven't left anything out.

Mini-Lesson

Demonstrate re-reading your own pieces from Sessions 1-3 on chart paper. Find a place where a step can be added to make the piece clearer. For example, "I like this one about scrambled eggs. But, I could add a funny ending and write—Finally I eat them!"

Ask children to do the same: read through their work and choose one they'd like to add to or need to make clearer. Reading their work to a partner may be helpful. Partners can pretend they are doing the task described, on the rug or at tables, to see if important steps are missing.

Independent and/or Group Work Writing Time

Children read through their work and write. Some may want to start a new piece. As you confer, ask children to read their work back to themselves. It helps to ask questions about steps that seem to be missing or aren't in order. (e.g., "Do you pour the milk or the cereal first?")

Writers' Share

Choose someone who noticed something missing and added it. "How did you know that you needed to add that? Did you have to add a whole new page or just a word or two?"

Session Five

Materials

- writing folders and materials
- modeled entries on chart paper
- chart paper

Focus

- Writers re-read their work to make sure it's finished and clear.

Mini-Lesson

As in Session Four, model re-reading entries and deciding which one to publish. Children should be re-reading for appropriate conventions—improved spelling and punctuation, so model checking your own, reminding them of some of the strategies they know. (Remember, we can't expect children to know or use these strategies if we haven't taught and modeled them.) A detail or word might be added. Illustrations of each step might need to be completed. Some revision work can be done in literacy centers. (e.g., checking spelling and completing illustrations).

Distribute writing folders to children on the rug. Ask them to look through it and tell a partner which one they want to publish. Partners might suggest one thing to do to make it better.

Independent and/or Group Work Writing Time

Children get one piece ready to share in a celebration. Teachers confer.

Writers' Share

Children read their work to the group in a mini-celebration.

Possible Follow-Up

It can be very exciting to introduce some alternative formats as an extension to this very brief introductory study. For example, we can get ideas from children about where in the classroom we might need some "How-To" posters that they can create. (e.g. How to sharpen your pencil; How to feed the turtle; How to get ready to go home, How to be a good reading partner, etc.)

Constructing simple folded accordion books might also be fun. This format allows the reader to unfold the how-to steps, horizontally or vertically.

As a celebration, partners or "sharing circles" can demonstrate or act out their own how-to books, or someone else's.

Grades 3-5

Session One • Reading Workshop

Immersing Students in the Genre of Memoir

Materials Needed

Teachers

- A memoir to read aloud to children
- A collection of memoir/memoir-like picture books or short memoir texts for students to read independently
- Chart paper

Students

- Reading response journals
- Copies of reading response sheets (see attached)

Mini-Lesson

We can introduce the notion of memoir to students by first engaging in some conversation about the word itself. On a piece of chart paper, you might write the word "memoir" at the top of the page and then brainstorm with children what it brings to mind. Expect that even an introductory discussion might include such things as: it sounds like memory, it has the word "me" in it, etc. Over the course of the unit you'll want to add to the chart and refine the concept as children gain experience in the genre. It is important at the beginning of a memoir study—or any other genre study—to immerse students in many different examples of memoirs and memoir-like writing. Reading examples of short memoir texts on their own, and hearing them read aloud is a good way for students to become familiar with the sound and feel of memoir texts—and give them opportunities to respond to them first as readers and then as writers. For this first lesson, choose one picture book memoir to read aloud. (Or, see appendix for a variety of text options.) Prepare the book ahead of time for an interactive read aloud by choosing one or two strategic places to stop and talk, marking them with a post-it. "Strategic" means places in the text that support the purpose of your mini-lesson; where you'd expect an engaged reader might be wondering about or anticipating a particular turn of events, questioning a character's motives, or making a personal connection to the text, for example. By anticipating these critical points in advance, and stopping to talk with students, you help to frame their thinking, keep them engaged, and enhance their comprehension. What's more, it communicates to them that reading is an interactive process and their role, even as listeners is an important one. When you mark these points with a post-it, you model a behavior students should later engage in on their own. Before beginning to read, direct children to notice a number of different things about the text. In this case, prompt students before, during and after reading by asking them to think about the following:

Keeping our predictions in mind, let's think about what makes this story a memoir? What was the piece about? Where do you think the author might have gotten the idea for this story? What did it make the reader think about?

For example, you might read a book like "Owl Moon", by Jane Yolen. Though it's not strictly memoir, it is memoir-like in that it's a first person story focused on a particular significant

moment. At first, you'll want to do some modeling of ways to respond to text for children. So, you might stop after the main character lets us know, "I had been wanting to go bowling with Pa for a long, long time" and say for example, "You know, that helps me understand why the author is writing about this experience. It sounds like it was a special time between her and her father. Though I've never done anything like owling myself, Iused to feel a little like that about going to the beach with my father. He was always working and the dayshe was on vacation in the summer, I just wanted to be near him."You might choose one more place to stop and talk, commenting for instance on the author's use of descriptive language. After commenting yourself, invite children to turn to a partner and say something, too. The discussion after the reading can focus on the questions you posed at the beginning. You'll also want to guide children to notice that the book—like many memoirs (and unlike autobiography)—focused on one significant experience and didn't tell the author's whole life. That might be something you'd want to add to the "Memoir" chart. It's important to provide a transition to children's independent reading that reinforces the mini-lesson and provides them with a focus for this important time. "Today in your independent reading," we might say to close the mini-lesson, "you'll have a chance to read more short memoirs and write down what you notice as a reader, just as we've done now. Jot your ideas down on a post-it and when we come together for the share, we'll record them in our reading response journals. You'll be using a response journal throughout the summer program so we have a record of all you're learning about memoir and how you're growing as a reader."

Independent and/or Group Work Work Time

Send children off to read a few examples of short memoirs on their own. They can choose one to read from a basket of picture book memoirs or from the selection of short texts in the appendix. (Picture books will be preferable for a number of your students because of the additional support provided by the illustrations. Typed transcripts from many of these picture books are ideal for guided reading lessons.) Be sure that a sufficient number of the texts available are at an appropriate independent reading level for your students. As they read, they should jot down what they notice on post-its and transfer them to their reading response journals during the share. It's not practical to begin guided reading groups on the first day of the program. You will want to set up some clear routines for independent reading that you'd like children to follow. You will also need to ensure that children are well matched to books. Too many of our struggling readers spend time "reading" texts that they do not understand. Allowing them to continue to do so, undermines our message that reading is about making meaning of text.

You'll also want to move around the room as children read, making observations, taking notes, and getting a quick sense of them and where they stand in their reading. Some forms for recording these observations can be found in the appendix of *Toward Higher Standards*.

Possible Short Memoirs in the the BOE Instructional Guides

"My Name," "Papa Who Wakes Up Tired in the Dark," "Hairs," by Sandra Cisneros, from *The House on Mango Street*

"My Fella," by Eloise Greenfield, from *Childtimes*

"My Grandmother's Hair," by Cynthia Rylan

Share

Ask students to come to the rug prepared to talk about what they've noticed. Each should bring one memoir, marked with a post-it. They should first have an opportunity to share what they've noticed with a partner (or other students at their table) and then a few groups can share with the entire class. Have children begin a page in their reading response journal entitled, "What we're noticing about memoir," copying as you record their ideas on the class chart.

Reading Response Sheet

Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Began: _____ Finished: _____ Comments:	Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Began: _____ Finished: _____ Comments:
Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Began: _____ Finished: _____ Comments:	Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Began: _____ Finished: _____ Comments:

Session Two • Reading Workshop

Choosing "Just Right" Books

Materials Needed

Teachers

- A memoir/memoir-like picture book to read aloud to children, such as *Fireflies*, by Julie Brinckloe
- A selection of books from the classroom library to use in modeling book choices
- Chart paper

Students

- Reading response journals

Interactive Read Aloud

Prepare for this lesson by reading the book you plan to read aloud, carefully choosing one or two strategic places to stop and talk with children about events in the book. By marking these places in the text with a post-it ahead of time, you can then ask children to do the same when they are reading independently. In *Fireflies*, talk with children about what's left unsaid by the author. The author describes how the boy watches the light of the fireflies grow dimmer and then how he releases them, leaving the reader to infer what he was feeling that led him to do so. The read aloud offers a perfect opportunity to coach children beyond a literal comprehension of text, and to demonstrate that stories can be more than the words on the page.

Mini-Lesson

Matching students to appropriate books is a critical issue upon which the success of your reading workshop depends. If students spend lots of time reading texts that are far below what they're capable of, they won't be challenged or have opportunities to try newly learned skills and strategies with increasingly more complex text. However, a far more common issue is that of children reading books that are significantly above what they can read independently, leaving them to rely almost exclusively on decoding strategies at the expense of their comprehension. In this lesson we will discuss ways in which students can choose books that are "just right" for them. By "just right," we mean books that they can read with fluency, accuracy, and comprehension. Books at an independent reading level are those a student can read with 90-95% accuracy. By "just right" we are also implying that the book meets a student's reading needs in other ways (e.g., on a topic that is familiar or of interest to the child, a manageable length, etc.). Many struggling readers have difficulty making appropriate book choices, and need explicit modeling in how to make these decisions. We begin the lesson by talking honestly with children about the importance of reading books that are "just right" or a "good fit." Children simply can't become stronger readers unless they are reading the right books. Talk briefly about how you choose books. You might also want to mention how you chose "Owl Moon" for the previous day's lesson, or the thinking that went into choosing today's read aloud. Then, ask children to "spy" on you and write down their observations as you demonstrate how you go about choosing a book. With a variety of texts in front of you (e.g., thick books, thin ones, small and large type, with/without pictures, different sorts of main characters, etc.), "think aloud" about your decision-making process. "This one looks interesting," we might say, picking up a thick text, "but the words are very small on the page, and I don't usually like sports stories. This one might be better. It's not so long and the print on the page is a bit bigger. The blurb says it's about two friends who don't always get along. That

reminds me of me and my friend, so it might be interesting. I think I'll open it up and see whether the words look hard or easy. I'm even going to read a page to make sure I know most of the words." When you're done, have students share what they noticed you doing. Ideally, they noticed that you looked at the length of the book, the type of story, read the blurb, and checked out whether you knew most of the words—all valuable book choice strategies. You can chart what students notice about your thinking, and open up the conversation to students' own strategies for picking books. This chart will serve as a resource for students to refer to as they pick books throughout summer school. You will want to review and add to it with students over the course of the program. (A few examples of strategies for choosing a book are: reading the title, choosing a familiar author, continuing with a series, reading a paragraph from the book and asking yourself if the style of writing is something you enjoy and whether you know most of the words.)

Independent and/or Group Work Work Time

The students will begin choosing independent reading books from the collection in your classroom. To make this more efficient you will want to arrange at least a portion of the classroom library in baskets by level of difficulty. For third graders ECLAS results should be helpful. We anticipate that the majority of students in summer school will be reading at approximately Levels J-L (Grade 3), Levels K-O (Grade 4), Levels M-P (Grade 5). (Levels from *Matching Books to Readers*, Fountas and Pinnell). Books on any given level vary as well, so be sure that the selection of books also includes a range of topics, genres, and length. So for example, both "Owl Moon" by Jane Yolen and *Henry Huggins*, by Beverly Cleary are considered Level L books. Because of its shorter length and moderate picture support, many children might find "Owl Moon" an easier read. We want our children to build the stamina that allows them to read longer chapter books, but we must also recognize that they'll need varying types of support along the way. As children choose books, they should attempt to use the strategies discussed during the mini-lesson. Sometimes students benefit from reading the same book with a partner, so that they can support one another in their reading. We might suggest they find a place where they can take turns reading to each other and quietly discussing the book. Reading partnerships require some planning and additional teaching, but the payoffs often make them worth the effort. For information about reading partnerships, see page 70 in *Toward Higher Standards*. You should circulate and help students in making their book choices. It is also a good time to make some informal observations about how students go about making these decisions. You might want to have a system for checking out the books in your classroom library. One example of a check out system is to list the title and author of the book on an index card (5 x 8 tends to last longer) and to keep it alphabetically by the author's last name in an index card holder. Alternatively, you can punch holes in the index cards and store them on a three-inch binder ring. Students must find the book and sign their name on the card. Upon returning the book to the library, students put a line through their name on the card. Once a system is in place, you'll need to demonstrate how it works for students. They'll need time in this session to choose a book, sign it out according to the system you've decided upon, and begin reading.

Share

Students can share the book that they've chosen either with a partner or with the entire class. It's important as well that they talk about what led them to pick their particular book. (e.g., "I chose *Marvin Redpost: Why Pick on Me?* by Louis Sachar because last year I read *Marvin Redpost: Is He a Girl?* and it was pretty funny.") Explaining their thinking in this way—and the expectation that they can do so—provides another opportunity for children to think and talk about books with peers, preparing them for more involved book talks.

Setting Goals for Independent Reading

Materials Needed

Teachers

- Personal reading goals
- Chart paper
- A notebook or clipboard to keep anecdotal records while conferring with students

Students

- Reading response journal
- Index Cards or large post-its (to hang up goals as a public display)

Mini-Lesson

Today the stage will be set for independent reading time. It's important that you make your expectations clear to children. The class should discuss what independent reading looks like (i.e., students engaged in reading their books…), and what it sounds like (quiet, pages turning…). Mention that part of the purpose during today's independent reading time will be to observe students' reading habits, take notes on what we notice, etc. The focus of today's mini-lesson is having students set goals for building their own stamina as independent readers. One of our goals is for children to read independently for 20 minutes. Some will need to work up to this through a combination of partner and independent reading, spending some time writing in their response journals, etc. Begin the lesson by talking with students about goal setting, pointing out that when a goal is set, there must be a plan for achieving it. In terms of reading, what do they want to accomplish during summer school? How do they plan to accomplish their goals? Demonstrate this by talking about some goals a person might have as a reader. (e.g., "I've noticed that I always read the same kind of books. This summer, I'm going to read something different. I picked this biography to read. My plan is to read it with my friend, Julien. He reads lots of biographies and I figured if I talked to him about the book, it would help keep me interested"). Students should share some of their ideas.

On chart paper, demonstrate how to write up a goal, and a plan. A goal for students might look like this: "Goal—I want to read more pages in my book every day. My Plan—I plan to write down how many pages I read every day. At the beginning of independent reading time, I'm going to put a post-it on the page I want to read up to."

Independent and/or Group Work Work Time

Students should set summer reading goals for themselves. Have them put these goals and plans in their reading response journals. As soon as they finish writing their goals, they should immediately begin independent reading. You will still be assessing students with the goal of forming guided reading groups, giving yourself an opportunity to observe and record students' reading behaviors as they read independently. How well do they remain focused? How long can they read without interruption? Do they use fingers to track the words? Does the text seem at an appropriate level? How do they handle distractions? Do they write anything down or use post-its to mark places in the text? While conferring it is important to keep anecdotal records of what you notice and talk about with the students. Different teachers have different methods of keeping these records. (See the appendix of *Toward Higher Standards* for a few examples.) This will enable you to help students set sensible goals for themselves

as readers. You will also use these records when forming guided reading groups, identifying students with similar reading strengths and needs. As you confer with students today, you will want to determine whether the books students have chosen are at an appropriate level. In doing so, there are several things to examine:

The student's fluency and pace as a reader. Does their pace and intonation sound like they're understanding the story? Or, does it sound more like they're just word-calling and aren't thinking about what's happening?

When students read aloud, do they become paralyzed by words they do not know, or do they seem to have some strategies that they can use? (e.g., re-reading, reading on, using context clues, etc.)

Are there more than a few words they don't know in the book they've chosen? Are they confident enough to choose another book where they do know almost all of the words?

It can be very helpful to take a running record of a child's reading. If you're not familiar with the notation typically used, you can do a less formal assessment by taking notes on a photocopy of the text a child is reading. That way, you can take time later to think about what the child is doing successfully, and the kinds of errors the child might have made. Does he/she have a large body of sight words? Did he/she get stuck on more than a few words? Did the words he/she substituted make sense?

Another record keeping strategy is to keep track of the page numbers students are reading during independent reading—are they increasing in number as the days progress? If you have a record of that, you can talk honestly with the child about it and perhaps add it to his/her goals. In addition, keeping a record of titles helps to ascertain whether students are choosing just right books and beginning to challenge themselves. (See page 57 in *Toward Higher Standards* for more on conferring in the reading workshop.) In addition to recording their reading goals in response journals, allow a few minutes at the end of independent reading time for students to put them on index cards or post-its for sharing and posting publicly.

Share

The students can turn to a partner and talk with them about what they just read. They can also talk about how they felt about the length of time they read. Was it easy to read for that long? Was it a challenge? Did they get distracted? You want students to begin to be aware of their own reading habits. It is also beneficial to make students' goals public. Use this time to compare and discuss what they have written on their index cards. At the end of the share, students may post these in the room as a display and as a reminder.

Building Stamina as Readers

Materials Needed

Teachers

- Overhead transparency of "Comfortable Old Chair", by Karla Kuskin for shared reading
- Chart paper
- Reading response journal, and post-it notes to use in modeling different strategies for building stamina as readers

Students

- Independent reading book
- Reading response journal
- Sticky note tags

Mini-Lesson

Talk openly with students about the idea of building stamina as a reader. You might compare it to the way a person builds stamina as a runner. If you had to run a five mile race, you would not be expected to run it all on the first day. Instead, you would work up to those five miles—practicing different "running strategies" daily. The same is true of building stamina as readers. Most of our students won't be able to read independently for 20-25 minutes straight on the first session. They must work on building their stamina as readers, and you can support these efforts by teaching them some strategies that can help. Begin today's lesson with a shared reading of "Comfortable Old Chair," by Karla Kuskin. In this poem, the author talks about the pleasures of reading, and in particular, about her favorite place to read. It makes a good introduction to the conversation you want to begin with our students about their own reading behaviors. After reading the text aloud to children, we can engage students in a discussion about where they like to read (on their bed, with their feet up on a table, etc.), and when they like to read best (before bed, in the morning, on the subway). Many struggling students are not conscious of having reading habits at all. The objective is to help them begin to think of themselves as readers with particular tastes, opinions, and individual reading lives. Then shift the focus to identifying strategies they might use to read for a longer period of time, charting these during the discussion to refer back to later. (A pre-prepared chart may also be used, with the understanding that it may be added to as the result of class discussion.) Some strategies you might discuss are:

- Choosing a quiet comfortable place to read where they can remain focused for a longer period of time;
- Setting a goal for a certain number of pages to be read and marking the page the student wants to read up to with a post-it before he/she begins reading (It's a good idea to begin with just a few pages and build from there so the student feels successful.);
- Developing a prototype of what makes a "just right" book for a particular reader at a given time, and having students choose a few books for their personal book bags or bins so they have a new book on hand to start in case they finish the book they're reading;
- Having their reading response journal so that they can respond, comment, and question as they read;

- Stopping to talk about what they are reading or retell the story briefly with a partner at one or two points during independent reading;
- Having note tags handy in case they want to jot something down and put it directly in their book.

Have students talk briefly with a partner about which of these strategies they think would be most useful for them to work on, and ask a few to share. Before sending students to read independently, you can tell them they must try at least one of the listed strategies to build their stamina. As you confer, and when they come back for the share, they are expected to name the strategy they used.

Independent and/or Group Work Work Time

The students should read independently, attempting at least one of the strategies discussed. You should continue assessments, observing students' reading behaviors in individual conferences.

Share

Students can share something they just read with a partner (a particular part, retelling the story, their own reaction to the text, etc.). They should also share with the class the strategy they used to begin building their stamina as readers.

Dealing With Unfamiliar Vocabulary

Materials Needed

Teachers

- Chart paper
- Overhead transparency and copies of "Comfortable Old Chair" by Karla Kuskin

Students

- Independent reading book
- Reading response journal
- Note tags

Mini-Lesson

"All readers, whether they are experts or just learning," you might begin, "have certain strategies they use when they come across a word they do not understand. Today we're going to talk about some of those strategies and begin to keep track of the ones that work for us by recording them on chart paper." Ask students to talk briefly with a partner about what they do when they come across an unfamiliar word as they read. Have a few partners share and begin a chart of strategies that will serve as a continuous resource throughout the summer. Of course you will add to the list yourself as well.

Some examples of strategies that might be included are: ·

- guessing the word they don't know;
- re-reading the sentences and words around the unfamiliar one, to figure out meaning through context clues;
- reading on a bit to see if there are clues in the text following the word, and going back to check their guess;
- trying to find parts of the word that seem familiar because they've seen them somewhere else;
- turning to another resource for help—a friend or print resources in the classroom.

After identifying several such strategies, focus on a specific one in a shared reading. Using context clues is a good place to begin with struggling readers, as it pushes students to develop the habit of re-reading for meaning. If you use a familiar text, like "Comfortable Old Chair," or "Owl Moon," you can focus on vocabulary strategies knowing that the children have already had the experience of reading and enjoying the text you're using. Read the text aloud again, modeling how they might deal with some of the unfamiliar vocabulary. So, if you are using "Comfortable Old Chair," you might read the first stanza, pausing at the word 'lair' and drawing a box around it, saying, "I'm not sure exactly what a 'lair' is, but I'm going to read on a bit to see if it becomes clearer in the next few lines. Well, since it says a bird has a nest and a den is home for a bear, it probably means that 'lair' is a home for a fox. I'm going to re-read the stanza to see if that makes sense to me." Do the same with a few other words or phrases in the text as you read, modeling one or two strategies you might use to make sense of them (e.g., brood, outlandish schemes). As you model, share your thinking with students, providing them with a window into the type of thinking you use as an experienced reader. Have students talk with a partner about what they noticed you doing and ask a few to share. It's help-

ful if they can refer back to a specific strategy on the chart. Before sending children to read independently, we can tell them to pay especially close attention to how they deal with unfamiliar words in their reading today. They can mark one of these places with a note tag and jot down what strategy they used to make sense of that word to share at the end. It is important to go back and focus on each of these strategies for dealing with unfamiliar vocabulary throughout the summer session, in individual conferences, shares, and mini-lessons.

Independent and/or Group Work Work Time

The students should jot down the strategies they use during independent reading to figure out words they do not know. They may do this in reading response journals or on note tags. The purpose here is not only to teach these strategies, but also to make children more consciously aware of using them. As you confer with individuals you should notice what they do at points of problem-solving and ask them to explain their thinking.

Share

The students should share the strategies they used, giving specific examples from the text. If a student has an example of a word the class might want to problem-solve together, he/she might read that part aloud and children can brainstorm ways to solve it. Listening to the strategies shared by their classmates, students will be encouraged to try things they might not have attempted on their own during the next independent reading time.

Retelling

Materials Needed

Teachers

- Overhead transparency of "The Tackle Box" by Ralph Fletcher (see appendix)
- A chart to record student feedback, headed "To Do A Good Retelling We…"
- Copies of "Retelling Sheet" (see attached) to distribute during independent reading time

Students

- Retelling sheet, for use in independent reading time

Mini-Lesson

Struggling readers often don't realize the importance of retelling in reading comprehension, and it is your job to provide them with coaching and opportunities to practice. Begin the mini-lesson by briefly discussing the importance of retelling. "Retelling is an important strategy you use to help us understand what we read," you can say. "Whenever a reader picks up a book after being away from it, he or she spends a moment going over the story, remembering the important parts in order to understand what comes next. But how do we do a good retelling? What sorts of things do you want to say, and which things do you not need to say? That's what we're going to practice and think about today." Then do an interactive read aloud of "The Tackle Box", telling the children that you want them to think about which parts to include in a retelling. "Remember that we don't want to retell every little detail, but just the parts a reader would need to know in order to understand. As we do this, we'll make a chart headed 'To Do A Good Retelling We…' Once we have this chart up in the room we can use it to remind ourselves what to do when we retell." After reading the piece once through, you might say "It's mainly about the narrator's special feeling for his tackle box, which seems to be a really important object for him. So I'm going to write on our chart, 'Start by telling the big idea, what it's mainly about.' Next, I think I'd need to say that it starts with the narrator getting the tackle box for his twelfth birthday, and how he was so excited he wanted his friends to go home so he could play with it. I'll leave out the description of all the drawers and stuff, and also the part about the baseball game. Those are interesting details, but I don't think they are necessary to understand the story. On our chart, I'll write 'Tell how it begins without giving every detail.' Now I'd like to open up this discussion to you. What would we need to tell next for someone to understand, without giving every detail?"

The class discusses "The Tackle Box", while you facilitate discussion about what is needed to do a good retelling, adding to the class chart. Some things that might be included are:

- tell how it begins without giving every detail;
- tell about the main characters;
- describe where and when the story takes place (identify the setting);
- identify the "problem" of the story, and how it affects the characters;
- be sure to tell the main events of the beginning, middle, and ending. Conclude by saying, "When you go to your independent reading today, think about which parts are the important ones for retelling. You'll have a little time before we finish to retell them to a partner, who will see if you included everything from our chart. Remember partners, to ask questions if something is left out or seems unclear."

Independent and/or Group Work Work Time

Students read their texts independently as you circulate, having individual conferences. Conferences may focus on what information is important for retelling, what may be left out, etc. After students retell their individual texts to one another they may do a retelling entry in their reading response journals.

Share

Students can share their written retellings with partners or as a whole class, comparing what they have written with the criteria for a good retelling on the chart.

Text-to-Self Connections

Materials Needed

Teachers

- Overhead transparency of "The First Day of School" by Jean Little or similar text
- Adhesive note tags

Students

- Independent reading book
- Reading response journal
- Adhesive note tags

Mini-Lesson

One of the ways readers make sense of text is to relate it to their own experience. Struggling students in particular often see what they read as being completely removed from anything familiar or meaningful, and need explicit instruction in how to make personal connections to literacy. Begin by modeling these sort of *text-to-self* connections (Keene and Zimmermann, 1997) through a shared reading of "The First Day of School" by Jean Little. Begin by saying, "A good way to better understand what we read is to think about how it reminds us of our own lives. Listen to how I do that as I read 'The First Day of School', using sticky notes to mark places where the story reminds me of my own life." Read through the piece once, and then go back to think aloud about personal connections. "This line where she says 'It's like they're looking at what you're wearing, and how you comb your hair' reminds me of a time in the 3rd grade when I came to school on the first day with a new haircut that was really embarrassing. I could tell a lot of other kids were laughing at me, and I felt like crawling under the desk.I'm going to put a sticky note here, and write on it 'Bad haircut, first day of 3rd grade', just so I can remember later if I want to talk or write about it. As you read your books today, be thinking about which parts remind you of something in your life. When you find parts like that, mark them with a sticky note as you saw me do. Later you'll be sharing these parts with a partner and will want to remember where they are."

Independent and/or Group Work Work Time

While reading independently, students put sticky notes on places that remind them of things in their lives. In individual conferences, we may ask them to identify specific lines and paragraphs and talk about their text-to-self connections.

Share

Students share their sticky notes and *text-to-self* connections with partners. Circulate to be sure that children are referring to specific parts from their texts, and comparing their own experiences to the stories they are reading.

Session Eight • Reading Workshop

Questioning

Materials Needed

Teachers

- Prepared chart, "Good Readers Ask Questions," as below
- A copy of the picture book *Smoky Night* by Eve Bunting, with prepared stopping places to generate questions
- Adhesive note tags

Students

- Independent reading book
- Adhesive note tags
- Reading response journal

Mini-Lesson

Questioning is something all good readers do spontaneously as they read. You want to help students ask questions before, after, and during reading. This, in turn, will deepen comprehension. In the mini-lesson, outline the types of questions to ask while reading. The chart might look like this:

Good Readers Ask Questions to:

- make the meaning clear
- make guesses about what they haven't read yet
- figure out the author's purpose or style
- find an answer in the text

Begin with an interactive read-aloud of *Smoky Night* by Eve Bunting, modeling the questions that come to mind. As you read and think aloud, put adhesive note tags on the appropriate pages, recording the question that has come up and relating it to the possibilities on the chart. For example. after reading the first page you might stop and say "This line, 'People are rioting in the street below,' puts a question in my mind. What are they rioting about? I'm going to look for the answer to that as I continue reading. In the meantime, I'll put an adhesive note tag there to remember my question. And here on the third page where it says 'I see the distant flicker of flames,' I wonder how this makes Daniel the narrator feel—what's the author trying to tell me about the way a riot affects a kid? So I'll write that on an adhesive note tag and put it on the page. " After modeling another question or two, stop at prepared places and invite students to come up with questions of their own.

Conclude by saying, "When you go to your books today, stop at places that put questions in your mind and mark them with adhesive note tags. You will want to talk about these questions with partners later, and write about them in your response journals."

Independent and/or Group Work Work Time

Students will:

- read their independent reading book
- use adhesive note tags to mark pages where they have questions
- "write off" a question in their reading response journals

Share

Students share their questions and/or reading responses. Encourage them to listen carefully to each other. Students often come up with new ideas when they hear those of their classmates.

Grades 6-9
Sample Lesson Plans

The Reading & Writing Workshop

Middle school students, for all their famous rebelliousness, are filled with new ideas. A short talk with a sixth grade Yankee fan about team statistics, or an eighth grader into hip-hop music about current groups is enough to convince anyone that adolescents are enthusiastic about things which are meaningful to them. If we approach the teaching and learning of writing by first helping students find topics that excite them, they will be more willing to invest in the hard work needed to be successful writers. Students will develop topics using a writer's notebook, described below.

It is critical, however, that in addition to giving students some choice in what they write about, that instruction is provided instruction in the steps of the writing process—how an author writes a piece. The writing process is a cyclical one, since the concrete steps you go through to produce work in one genre will lead to a similar process when students try the next one.

The steps are:

- Collecting
- Developing a Seed Idea
- Drafting
- Revising
- Editing
- Publication and Celebration

These steps are described briefly later in this section, though further reading is recommended. Lucy Calkins' *The Art of Teaching Writing* (Heinemann, 1994) and Randy Bomer's *Time for Meaning* (Heinemann, 1995) are good places to start.

Writers' Notebooks

One tool that can be used to help students develop their ideas for writing is a writer's notebook. Writers throughout history have used notebooks as a place to experiment with language, collect thoughts and impressions, and practice the art and craft of writing. Randy Bomer explains in *Time for Meaning*, "you might think of a writer's notebook as a place where you can collect research about you and what's around you." Ralph Fletcher, in *Breathing In, Breathing Out* (Heinemann, 1996), says that a notebook "…serves as a container, to keep together all the seeds you gather until you're ready to plant them…a safe haven for your infant ideas."

It is important to help students understand that just by being alive they've gathered plenty of things to write about. That's what notebooks are for: thinking on paper, without the pressure of making it perfect, or "correct.' These thoughts become the basis of pieces that will be developed later, and which will go through a process of drafting, editing, and revision.

A writer's notebook, then, is a unique tool used for the preliminary thinking necessary in producing a finished piece of writing. It is different in this way from a diary or a journal. Diaries

and journals are places to unburden and mull over the day's events, and are normally not intended for an outside audience. The observations and thoughts recorded in a writer's notebook are notes that may be developed later into a finished, or "published" piece.

In a writing workshop, keeping a notebook is critical to going through the steps of the writing process. Students may want to personalize their notebooks, decorating the covers with photos or artwork that inspires them to write. As teachers, we too will need to keep writers' notebooks. With this, as with other reading and writing tools and strategies used in the workshop, remember it is important to teach through modeling.

Collecting

The first step in the writing process is to generate topics students may want to write about through informal writing in the notebook. This first step is called collecting. At this stage you don't worry about whether writing is perfect, or even "correct" in terms of mechanics; the important thing is that students begin to explore a variety of ideas. It is critical to model the writing of notebook entries in mini-lessons of the writer's workshop (see earlier section on mini-lessons). In her book *In the Middle*, Nancie Atwell reminds us that this is the time "for sharing personal knowledge of writing." When students hear teachers sharing their work, or see them producing entries on chart paper or overhead, they show by example how to transfer thoughts into writing. During the first week of the cycle, demonstrate various ways to collect ideas. Model writing about a childhood memory as an example of a memoir entry, or brainstorm on a topic of personal interest to model notebook writing for an I-Search.

Once students have done an entry or two, they can also get ideas from listening to each other's writing. Adolescents are very interested in one another and you want to take advantage of this developmental tendency. It helps to keep a list on chart paper of the kinds of things people have written in their notebooks (memories, opinions, and personal reflections). Listening to classmates will open students up to different styles and approaches. For example, if a student says, "Today I wrote my thoughts about last night's baseball game," you can respond with "This is an example of personal reflection. Did any one else write a personal reflection today?"

Most importantly, encourage variety in these early notebook entries. The more work students have done in their notebooks, the easier it will be for them to choose a topic that will sustain their interest as they move through the rest of the writing cycle.

Developing a Seed Idea

- ***Choosing:*** As the notebooks start to fill, it is time to develop and work on one piece of writing. The subject matter should grow out of ideas explored in the student's notebook entries; these are the "seeds" that will be nurtured into finished pieces through a process of drafting, editing, and revision. Launch their search for a seed idea through modeling—read your own notebook entries to students and think out loud about your own decision for a topic. You might say for example, "I notice that I keep writing about my family, specifically the way I always fight with my brother. I wonder if that could be a seed idea for my memoir."

Once you have modeled the process, have students go back to their notebooks and look for such patterns. This sort of reflection provides a structured opportunity for them to re-read their own writing, a skill in which struggling students often need coaching. The purpose of course is to find a topic, and it helps to give specific strategies for this type of re-reading. Students might:

- Highlight their favorite lines
- Use adhesive note tags to mark entries that they have questions about
- Write margin notes to extend their entries
- Use adhesive note tags or margin notes to respond to entries (e.g.,"I like this entry because…")

The best way to teach these reflection strategies is of course through modeling. Preparing your reflections beforehand is a good idea, so that you can be sure to model the type of thinking you want students to engage in.

Students need special guidance at this stage. You will want to spend time in individual conferences encouraging reflection as writers re-read their work. For memoir writing you might ask, "Is there one person or place you keep coming back to?" For I-Search you could say, "I notice you have a lot of entries about dancing. What about this topic are you dying to find out?" Each student must find a tangible subject and develop a plan to go about researching and writing it. It is important for students to understand that whatever they choose, they must stick with the subject until the end of the writing process.

- ***Focusing:*** Once students have settled on a "seed" idea, they will explore it further in their writers' notebooks before beginning a draft. Ask them to circle places in their notebooks where they addressed the topic. One way to encourage students to begin to focus is to have them put on paper everything they know on their topic, looking back at earlier entries to get ideas. They may write questions in the margins of these entries for further research. Information, questions and new ideas should continue to be recorded in the notebook, perhaps in the form of a two column chart (i.e., "What do I know about my topic?" and "What do I want to find out about my topic?"), using a web, or writing new notebook entries.

  Randy Bomer (1995) reminds us that adolescents are prone to vagueness. Help students focus by nudging them to narrow their topics. For example, football is an enormous subject, but the story of a particular game the student played in and why it was important may provide focus for a memoir piece. Similarly, wanting to know all about smoking is a very broad topic for an I-Search, but "What dangers does smoking pose for teenagers?" could be more manageable. Emphasize to students that they are choosing a topic they already know something about, but would be interested to find out more.

Drafting

Now that students have several notebook entries around their "seed," it is time to begin planning the form of their final piece. Style, sequence, and content choice are among the issues they will need to consider. Spelling, grammar and handwriting still take a back seat at this stage, though in middle school it is important to expect students to adhere to conventions they already know.

In a first draft, students move out of their notebooks to separate sheets of paper. Moving to a different type of paper differentiates between drafts and also makes it easier for students to

refer back to notebook entries as they compose. Drafting is not a process of copying their best entry on to a different piece of paper. Rather it is the time to decide what material they will want to use from their notebooks, what else they will need to know (and write about), and how to best structure their final piece. Though the choices made in this draft are largely students' own, you will want to focus mini-lessons during this stage on these issues. Some areas we might address in mini-lessons on drafting:

- Strategies for piecing together and developing notebook material. (It is important to model this using student or teacher writing.)
- Writing effective leads
- Writing effective endings
- Organizing and developing ideas in the body of the piece
- Expressing ideas learned from research in the author's own words

As students begin their drafts, encourage them to refer to samples of work in the genre they are writing—"mentor texts" that can be used as examples. When they are composing a lead for example, ask them to study how a published author starts his or her piece. Ideally these are pieces you have referred to in reading or writing workshop already. This is one way to reinforce the connection between students' reading and writing.

Revising

The old adage "Writing is rewriting" is what we want to get across at this stage. No author does his or her best work on the first go round, and middle school students are no exception. Once students have completed a draft, it will become apparent that there are many areas in need of revision. The students should start this stage with a first draft they feel is their best work. Help them revise for content, tone and style, without "fixing" the pieces yourself.

Mini-lessons at this stage are culled from the areas where students are struggling. It can be helpful to enlist students in assisting one another with revision, through mini-lessons which focus on what Carl Anderson (2000) calls "gathering information" (see section on mini-lessons, above). For example, if you notice several writers are having difficulty organizing their pieces, you might put one piece on a transparency to share with the class. By going through the writing publicly, you can ask the class to help think of organizational strategies. If for example one student has written about a day she spent with her grandmother as a memoir, discussion might focus on whether it is a better idea to tell the story chronologically or to divide it up by "senses" (the sounds of my grandmother's house, the smells, etc.). Similarly, a student writing an I-Search piece in which dogs are most intelligent may benefit from the group's suggestions on whether to first put information on specific types of dogs, or start by telling the qualities of dog intelligence. Both the student who shares and the rest of the class benefit from this process, as the student comes away with suggestions and the rest come away with a strategy they may apply to their own work. Facilitate this by saying, "Now that we have talked about ways to organize, find a partner to suggest ways that you might organize your own work."

Student writers struggle with revision when they can not see how to improve their own work. Mini-lessons should therefore also provide students with explicit strategies they can use to rework a text. The principle is the same; you want to watch and listen during individual conferences and through looking at student writing to decide which strategies to address in mini-lessons. Revision mini-lessons may focus on some of the following strategies and skills:

- Writing a stronger lead sentence or paragraph
- Incorporating information learned from research
- Including appropriate facts and details
- Taking out unnecessary or repetitive elements of text
- Rewording/Reworking a section of text for clarity
- Writing a more vivid description, or including more "picture-painting language'
- Incorporating dialogue into a story
- Writing interviews in narrative form
- Writing a stronger ending

During the revision stage we are primarily addressing issues of form, style, and content. Once students have made changes in these areas, they must go back and "fix their mistakes"—we call this the editing stage.

Editing

As Atwell points out, "Editorial issues should be addressed after the content of a piece of writing is set. When the writer is satisfied with what he or she has said, whether it has taken one draft or twelve, then the writer attends formally and finally to the conventions of written American English. Asking students to edit before the content is set reflects a misunderstanding of what writers do. Teachers and students who focus on editorial issues in early drafts are de-emphasizing information and disallowing the real possibility that revision will allow for changes of such magnitude that the final draft will be significantly different."

Once the content and style of a piece have been worked out, it is critical however that students go back to be sure they have used conventions properly. Spelling, grammar and neatness move to the foreground. A good general rule during the editing stage is to choose our battles. If you mark up every mistake on a page, the student is less likely to learn to use any conventions independently. It is better to choose the three or four things an individual student, or group of students, most needs and address these issues in conferences and mini-lessons.

Once a particular editing issue has been addressed, students must be held accountable for practicing using the skill in his or her writing. You might say, "We talked about possessives last week. Go through your writing and check for where you need to add apostrophes for possessives, and where to leave them out, for plurals." Another idea is to have students work with partners, doing peer editing. It is often easier to see these sorts of mistakes in the work of others, and in so doing become more aware of them in one's own work.

Once the students have done their best at correcting mistakes in conventions, the teacher will be the last pair of eyes in the editing process before work is returned to be written as a final draft.

Publishing/Celebrating

What writer would finish a major work and not take time to celebrate? It is your job at this stage to acknowledge students' accomplishments when they finish their pieces. We want these celebrations to be somehow related to the actual writing, rather than simply a party to celebrate the end of the cycle. Some ideas for celebrations might be:

- Invite family members and/or other classes to come for a reading of students' work
- Display work on desks or tables, have students read each others' pieces, and then write comments to the author on file cards
- If resources allow, make a class book and give each student a copy
- Go to other classes and read

It is a good idea to have students show their drafts and other evidence of the process at the celebration as well as read from the final work. They will benefit from looking back and remembering that their beautiful, published pieces came out of a lot of hard work.

Collecting in the notebook

Defining What Is Nearest & Dearest to You

Materials Needed

Teachers

- Ideas of what is "nearest and dearest" to you, to include in your hearts
- Chart paper

Students

- Writers' notebooks

Mini-Lesson

Some writers define memoir as "a slice of life" or "a window into a life." The key to memoir is finding huge personal significance in who you are as a person.

You want readers to get the sense of the personal significance of memoir. A good way to lead into the personal is to draw a heart (or pie) on chart paper and talk about the things inside our hearts that are near and dear to us, and that show who we are. As you think aloud, write the names of these things inside your heart. "My Adidas sneakers make me feel quick and cool," you might say, "so I'll write the words Adidas—quick, cool. I think I'll also put my cousin Luis in, since he's the only person who I trust with my secrets."

Follow up discussion may include:

- Explaining/sharing sections of the teachers' and/or students' hearts.
- It is important for the things inside the heart to represent who the writer is—how they see themselves and things important to them.

Independent and/or Group Work Work Time

Have tudents work on their own hearts in writers' notebooks. The things in their heartss, then become a "list of topics" to collect entries around for the next 3-4 days. Some students will finish quickly—at which point, they can begin writing about one of the sections of their heart. Other students will need more time to think.

While Conferring: Help students dig at their memories of the important parts of their lives that make them who they are. Ask them to story-tell around the topics in their hearts; ask them to think about the things they do outside of school; important people to them; important interests, etc.

Share

Encourage students to share with their tables—you want to add more opportunities for them to have conversations related to their writing, with peers. The talk will help students remember other things important to them: family, people, activities, sports, special trips, books, belongings, etc.

Reading Workshop

Choosing "Just Right" Books

Materials Needed

Teachers

- A selection of books from the classroom library to use in modeling book choices
- Chart paper

Students

- Reading response journals

Mini-Lesson

Today, discuss the ways in which students can choose books that are "just right" for them. By saying "just right," you are implying that the book meets a student's reading needs, such as their interest and reading level. Many struggling middle school readers have difficulty making appropriate book choices, and need explicit modeling in the way readers make these decisions.

Begin by gathering students together to watch and take notes as you go about choosing a book. With a variety of texts in front of you (thick books, thin ones, small and large type, different sorts of main characters, etc.), "think aloud" about your decision making process. "This one looks interesting," you might say, picking up a very thick text, "but the words are very small on the page, and I don't usually like sports stories. This one seems to be a better length, about a hundred pages—and the blurb says it's about two friends who fight a lot. That reminds me of me and my friend, so it might be interesting. I'll open it up and see whether the words are hard or easy." Students may notice that you have modeled looking at book length, type of story, reading a blurb, and checking out a book's vocabulary level—all valuable book choice strategies.

Chart what students notice about your thinking, and open up the conversation to students' own strategies for picking books. This chart will act as an accessible resource for the students to use as they pick books throughout the school year.

(A few examples of strategies for choosing a book are: reading the first few lines, choosing a familiar author, continuing with a series, reading the title, reading a paragraph from the book and asking yourself if the style of writing is something you enjoy.)

Independent and/or Group Work Work Time

Have the students begin to choose independent reading books from the classroom library. They should attempt to use the strategies that were discussed during the mini-lesson. Sometimes students benefit from reading the same book as a partner, so that they can support one another in their reading. You might suggest they find a place where they can take turns reading to each other and quietly discussing the book. Circulate and help students in making their book choices. It is also a good time to make some informal observations about how students go about making these decisions.

It is a good idea to have a check-out system for the books in your classroom library. One example of a check out system is to list the title and author of the book on an index card (5 x 8 tends to last longer) and to keep it alphabetically by the author's last name in an index card

holder. Students must then find the book and sign their name on the card. Upon returning the book to the library, the students scratch out their name on the card. Once a system is in place, it needs to be modeled for the students. They need time in this session to make their book choice, and sign out a book according to the teacher's system.

Share

Students can either share with a partner or with the entire class the book that he/she chose. It's important as well that they talk about what led them to pick their particular book. ("I chose *Freckle Juice* by Judy Blume because last year I read *Superfudge* by Blume and really liked her style of writing.") Giving these sorts of reasons is early training for students as we prepare them to engage in booktalks.

Reading Workshop

Setting Goals for Independent Reading

Materials Needed

Teachers

- Personal reading goals
- Chart paper
- A notebook or clipboard to keep anecdotal records while conferring with students

Students

- Reading response journal
- Index cards (to hang up goals as a public display)

Mini-Lesson

Today the stage is set for independent reading time. The class should discuss what independent reading looks like (i.e., students engaged in their book...), and what it sounds like (quiet, pages turning...). Mention that part of our purpose during today's independent reading time will be to observe students' reading habits, take notes on what we notice, etc.

The focus of today's mini-lesson is that students set goals for building their own stamina as independent readers. Our goal is that they should read independently for at least 25 minutes. Some students will need to work up to this through a combination of partner and independent reading, spending time responding in their journals, etc. Begin by talking with the students about goal setting, pointing out that they need not only identify the goal but also make a plan for how to achieve it. In terms of reading what do they want to accomplish this school year? How do they plan to accomplish their goals? On chart paper demonstrate how to write up a goal, and a plan. A goal might look like this: "Goal—I want to read harder chapter books. Plan for accomplishing the goal—I plan to concentrate hard during my independent reading time. I will read a chapter a day. I will ask the teacher or a friend if I do not understand something while I am reading.'

Independent and/or Group Work Work Time

Students should set reading goals for themselves. Have them put these goals and plans in their reading response journals. As soon as they finish writing their goals, they should immediately begin independent reading.

When students begin independent reading observe and record what each student does. How well do they remain focused? How long can they read without interruption? Do they use fingers to track the words? Does the text seem at an appropriate level? How do they handle distractions? Do they write anything down or use adhesive note tags to mark places in the text?

Once students are successfully reading on their own, it is a good time to begin individual conferences. While conferring it is important to keep anecdotal records of what you talk about with the students. Different teachers have different methods of keeping their records (see Appendix A). This enables us to help the students make sensible goals for themselves as readers. You can also use the records to identify students with similar reading needs. For example, in order to determine text appropriateness, there are several things a teacher can examine. One is the student's fluidity as a reader—when students read aloud, do they become para-

lyzed by words they do not know? Are they comprehending the text or just going through the words? Another record keeping strategy is to keep track of the page numbers students are reading during independent reading—are they increasing in number as the days progress? In addition, keeping a record of titles helps to ascertain whether or not the students are choosing "just right" books and beginning to challenge themselves. (See "Conferring" earlier in this manual for more guidelines.)

In addition to recording their reading goals in response journals, allow a few minutes at the end of independent reading time for students to put them on index cards for sharing.

Share

The students can turn to a partner and tell them what they just read. They can also talk about how they felt about the length of time they read. Was it easy? A challenge? Did they get distracted? Students to begin should be aware of their own reading habits.

It is also beneficial to make students' goals public. You can use this time to compare and discuss what they have written on their index cards. At the end of the share, students may post these in the room as a display and as a reminder.

Reading Workshop

Building Stamina as Readers

Materials Needed

Teachers

- Chart paper
- Reading response journal, adhesive note tags, and samples of "break books" to use in modeling different strategies for building stamina as readers

Students

- Independent reading book
- Reading response journal
- "Break" book
- Adhesive note tags

Mini-Lesson

Talk with the students openly about the idea of building stamina as a reader, comparing it to the way a person builds stamina as a runner. If they had to run a five mile race, they would not be expected to run it all on the first day of practice. Instead, they would work up to those five miles—practicing different "running strategies" daily. It is the same thing with reading. Students can't be expected to read for 25 or 30 minutes straight on the first session.They must work on building their stamina as readers.

Begin by engaging students in a discussion about where they like to read (on their bed, with their feet up on a table, etc.), and when they like to read best (before bed, on the subway). Many students are not conscious of having reading habits at all; the objective is to help them begin to think of themselves as readers with particular tastes and opinions, individual reading lives.

Then shift focus to identifying strategies students might use to read for a long period of time, charting these during the discussion to refer back to later. (A pre-prepared chart may also be used, with the understanding that it may be added to as the result of class discussion.) Some strategies you might discuss are:

- "Break books."The idea of a "break book" works well with many students. If they are reading a chapter book, for instance, and are getting antsy they can turn to an easier book for a few minutes. It should be made clear that they must go back to their chapter book, and that they must have their break book with them so as to avoid having to get up during independent reading time;
- Having a new book to start in case they finish the book they're reading;
- Having their reading response journal so that they can respond and question as they read;
- Having adhesive note tags handy in case they want to write something down and put it directly in their book.

Tell students they must try at least one of the listed strategies to build their stamina. During the share, they are expected to name the strategy they used.

Independent and/or Group Work Work Time

The students should read independently, attempting at least one of the strategies discussed. Continue observing students' reading patterns, and continue having individual conferences.

Share

Students can share something they just read with a partner (i.e., a particular part, retelling the story, their own reaction to the text, etc.). They should also share with the class the strategy they used to begin building their stamina as readers.

Reading Workshop

Dealing With Unfamiliar Vocabulary

Materials Needed

Teachers

- Chart paper
- Overhead or copies of "Moon Soup" by Janet Wong (see attached)

Students

- Independent reading book
- Reading response journal
- Adhesive note tags

Mini-Lesson

Begin by saying, "All readers, whether they are experts or just learning, have certain strategies they use when they come across a word they do not understand. Today we will begin to keep track of some of the strategies that work for us by recording them on chart paper." Elicit from students what they do to deal with unfamiliar vocabulary, beginning a chart that will serve as a continuous resource throughout the year. Of course you will add to the list as well. Some examples of strategies that might be included are:

- guessing the word they don't know;
- re-reading the sentences and words around the unfamiliar one, to figure out meaning through context clues;
- trying to find smaller words they know within the word (entertainment starts with "enter"; then comes "tain," like container or maintain; and "ment," like argument).

After identifying several such strategies, focus on a specific one in a shared reading. Using context clues is a good place to begin with struggling middle school readers, since it pushes them to develop the habit of re-reading for meaning.

Using "Moon Soup" by Janet Wong (see attached), read aloud to model how to might deal with unfamiliar vocabulary. This piece has many unfamiliar words since it describes the multicultural experience of the young girl Wong celebrating her family holidays. "I'm not sure about this word 'duk gook' in the first paragraph," you might say. Then after re-reading from a few sentences above the word continue, "I see that the writer is talking about being Chinese and Korean…she uses the word "Korean" three times…I bet she knows how to speak Korean. She must be talking about something that is Korean. Oh, and the sentence says, 'The only Korean thing we did… was to eat a soup called….' There, she actually says that the soup was called duk gook. So, those words must be the Korean name of the soup."

As you model, you are sharing your thinking with students, providing them with a window into the type of thinking we use as experienced readers. It is important to go back and focus on each of these strategies for dealing with unfamiliar vocabulary throughout the year, in individual conferences, shares, and mini-lessons.

Independent and/or Group Work Work Time

The students should jot down the strategies they use during independent reading to figure out words they do not know. They may do this in reading response journals or on adhesive note tag notes.

Share

The students should share the strategies they used, giving specific examples from the text. Listening to the strategies shared by their classmates, students will be encouraged to try things they might not have attempted on their own during the next independent reading time.

Moon Soup: My Lunar New Year

By Janet S. Wong

Even though I am Chinese and Korean, I grew up thinking of the Lunar New Year as Chinese New Year. Teachers always called it that; newspapers, too. And my Korean mother never corrected me. The only Korean thing we did at the lunar New Year was to eat a soup called *duk gook*, which was supposed to make me one year wiser—or one year older, at least. The way she cooked it, with cheap beef and frozen rice disks, I hated it. Often I would play a game, taking a bite out of each disk so it looked like a crescent moon. My bowl was a scene from outer space, scallion spaceships swimming from moon to moon, dodging asteroids of beef and comets of scrambled egg.

Everything we did was Chinese, or so I thought. Lunar New Year's Eve we cleaned the house, took showers, clipped our nails, changed into our newest clothes, and waited for midnight. At midnight my brother and I would set off firecrackers, to scare evil spirits and wake the neighbors' dogs.

If New Year's Day fell on a weekday, my family usually did nothing to celebrate it except to look in the paper to see what animal's year it was, so we could tell people who expected us to know, since we were Chinese. We usually celebrated the new year on the weekend, when we would go to Chinatown and buy roast meats, freshly killed chicken and fish, and Chinese vegetables. Then we would visit my Chinese grandparents. When they opened the door, my brother and I would shout (in their Chungsan dialect of Cantonese) "Gong hee fat choy, lee cee do loy!" Roughly translated, this means "Best wishes for the new year; give me a red envelope with money!"

My grandparents, who had taught us to do this, would then produce small red envelopes with gold Chinese writing on them and anywhere from $5 to $20 inside. Usually the money took the form of one-dollar bills, and I would proudly count the dollars in their dialect, which I use in my poem "One to Ten" (below).

One to Ten

Yut yee sam see
Count in Cantonese with me!
Eun look chut bot
Can you tell me what we've got?
Gow sup. One to ten!
(Could you say that once again?)

From *Good Luck Gold* (McElderry Books/Simon & Schuster)

Though the red envelope was the most exciting part about Chinese New Year for my brother, the best part for me was baking homemade sticky rice cakes called gin dui, covered with sesame seeds and filled with sweet bean paste. My grandmother made them the way I described baking in "Grandmother's Almond Cookies" (from *A Suitcase of Seaweed*). Like many "old world" cooks, she threw in a handful of this and a pinch of that. We fried them until they turned golden brown, until they "came alive."

Three years ago, for no known reason, I started to feel more Korean, I started to wonder about my mother's childhood in Korea, and started to read Korean stories. At the peak of this heritage thing, a friend asked me to join her for lunch at an expensive Korean restaurant. It was near the new year, and she ordered duk gook. I warned her it was awful stuff. She ordered it anyway, and even managed to convince me to try some of it. Remembering my mother's soup, I knew I would hate it. And as you may have guessed I was wrong. This was different. With fresh, delicately chewy rice disks and slivers of tender beef, it was so delicious I asked for a bowl of my own.

After eating this meal, I decided to ask my mother about how she celebrated Lunar New Year in her rural Korean village. To my surprise, some of the things she talked about were things I had considered Chinese. There was a New Year's Eve full of house cleaning and hair washing. There was a Korean version of the Chinese red envelope: a small red silk purse worn at the waist, a *joo muh ni*, that grandparents and older neighbors would stuff with money upon hearing the child shout out the New Year greeting, *"Sae bae bok mani bahd oo sae ya!"* There was a lot of bowing to elders, which I knew to be a Chinese custom too. And there were the new clothes—brightly colored traditional Korean clothes, *han bok*, the arms of my mother's dress striped like a rainbow.

But, unlike the way I was taught, my mother did not wear new clothes at midnight. From midnight until dawn, she worked in a kitchen full of women and girls and laughing, wiping her hands on the old year's clothes. She and her cousins pounded and kneaded the dough for pale pink and green or white rice-cakes called *song pyan*, shaped like smiling eyes. Her aunts chopped vegetables and meat and her mother smashed and minced garlic for the 30 to 40 different dishes that would decorate the New Year's table. And once this was done, the women and girls, giddy and tired, changed into their fresh clothes and sat down to bowls of warm *duk gook*—a perfectly wise way to start the new year.

Reading Workshop

Accountable Book Talk

Materials Needed

Teachers

- Overhead transparency of "The First Day of School" by Jean Little (see attached)
- Chart paper for class questions
- A prepared chart of "Four Things to Remember for A Good Book Talk," as below

Students

- Independent reading book
- Reading response journal
- Adhesive note tags

Mini-Lesson

In order for students to become thoughtful, reflective readers they must be provided with opportunities to talk about what they read. By helping students to stay focused and engaged when discussing literature, we hold them accountable for working on their comprehension.

Four Things To Remember For A Good Book Talk:

- Careful listening—We must be good listeners in order to participate in accountable book talk. If we think of something we don't want to forget while someone else is talking, we may briefly write it down so as not to lose our train of thought.
- Textual evidence—We should support our talk with evidence from the text, and be able to say exactly where the proof is in the text.
- Preparation—We need to prepare for talk by highlighting sections, writing marginal notes, or using flags as a way to respond to the text and stimulate thinking. We can mark lines and paragraphs we want to use as evidence as well.
- Questioning—It's a good idea to come up with questions about what we've read that we can ask ourselves and each other. Whenever possible, we want to encourage higher level thinking by asking open-ended types of questions (e.g., ones that require thinking, rather than simple yes or no answers).

In the mini-lesson for today, model ways of preparing for a talk with a partner, pointing out how students will do a better job if they think in advance about what to discuss. Using a piece of literature on the overhead enables you to "mark up" the writing. You can make notes in the margin, underline important parts, and write reactions to certain paragraphs, thinking aloud as you go.

Begin by reading "The First Day of School," by Jean Little, aloud once, without marking it up at all. Then ask the class what sorts of questions come up for them after reading this text which might be interesting to discuss. Record these ideas on chart paper.

Tell the class, "Now that we've read through this once and come up with some questions, we are going to look at it again to prepare even more for our book talks." On the second reading,

underline the first sentence, "Sarah and I think that the first day of school makes you feel like everyone is staring at you all day long." Then, thinking aloud, you might say, "It seems to me that this sentence is really important, since the rest of the piece gives examples which support it." In the margin, make a note that the rest of the piece supports this sentence. Continue by underlining such an example, such as the part about how it seems everyone is looking at what you are wearing. "It seems to me that everyone puts a lot of thought in to what they are going to wear the first day of school." "I think I'll make a note in the margin that this is something I could discuss with my partner. Maybe I'll tell some of my own memories of what I've worn on first days."

After modeling several examples, conclude by telling students to "mark up" their text using adhesive note tags as they read, preparing for a partner book talk as they have watched you do.

Independent and/or Group Work Work Time

While reading independently, students prepare for their talk by highlighting sections, writing marginal notes, or using adhesive notes as a way to respond to the text, marking lines and paragraphs they want to use as evidence from their books.

Keeping in mind that careful listening is key, students begin talking with a partner. They should use their notes to help with the discussion, in addition to the questions generated by the class.

Share

Discuss how the book talks went, as well as specific issues that students discussed about the text. Did using these new strategies move their thinking along? You may want to choose students to share ahead of time, based on which talks seemed to go well.

The four bullet points above may be prepared as a chart which we can use to close the share, Point out how looking at these strategies might improve the book talks, and continue to work on them throughout the year.

The First Day of School

By Jean Little

Sarah and I think that the first day of school makes you feel like everyone is staring at you all day long. It's like they're looking at what you're wearing, and how you comb your hair, and how much you've changed over the summer. They're listening to the way you talk and checking out whether you're pretty cool or whether you're too full of yourself. The teachers are looking to see if you're smart or not. The coaches and gym instructors are looking to see who the good athletes are. Even the people who work in the cafeteria seem like they're looking to see who eats all their lunch.

Sarah and I think the first day of school is like being on stage all day with a big spotlight on you. But then comes the second day and everything's back to normal and nobody cares about all that stuff from yesterday and nothing seems like such a big deal anymore.

From *Hey World, Here I Am*.

Reading Workshop

Creating Mental Images (Part 1)

Materials Needed

Teachers

- Excerpt from "The Old Man Jones Adventure" by K.E. Anderson (see attached)

Students

- Reading response journal

Mini-Lesson

Ellin Keene (1997) talks about the importance of creating mental images as we read in order to help us make sense of text. In today's lesson you want to call attention to this strategy and give students opportunities to practice it.

Begin the mini-lesson with a read aloud of an excerpt from "The Old Man Jones Adventure" by K.E. Anderson, a text that creates vivid pictures in the reader's mind. Students should have a place to sketch or draw while you are reading—the response journal or plain white paper will do. Have the students concentrate on trying to create mental images and drawing them on paper as you read.

Ask the students to share their sketches and compare whether or not they had similar mental pictures, and which parts of the text made them "see" it that way. This could lead into a discussion on how students envision texts differently.

Independent and/or Group Work Work Time

The students should work on creating mental pictures as they read independently. They can stop and sketch in their reading response journal periodically, perhaps using a quote from the text as a caption—"the part that made you see it that way".

While Conferring: Some questions that should guide the conferences about creating mental images are:

1. When you were reading this text, did you make any pictures or notice any sensory images that were occurring in your mind? Tell me everything you can about the pictures you made while you were reading. Did you imagine any other sensory images, such as sounds or smells, in addition to visual images?
2. Can you remember a time when you found yourself in a situation similar to the one described in the text? Do you remember how you felt at that time?
3. Do the sensory or emotional images that you made help you to understand the text better? How?

Share

The students can share their images with a partner, and then with the whole class.

The Old Man Jones Adventure

(excerpt)

By K. E. Anderson

‘You can do it," said Penny. "All we need is something to stand on so you can climb over the fence."

The two of them stood there, peering through the boards of the fence at the huge old plum tree. They’d done the same thing every day for the last week, but they’d never been quite brave enough to go in. Everyone said Old Man Jones was really mean. Some said he had a torture chamber in the basement of his house.

Christopher, their friend, had been tortured for trying to steal the plums. Nobody had believed him, but then he’d shown them the scratches on his arm to prove it.

"It’s horrible down there," Christopher had said while telling the story. "There are rats all over the place. He’s got a metal table. He made me lie on it, and then he got iron handcuffs and cuffed me to the table. I couldn’t move. Then Old Man Jones started calling the rats to him. He put them all over me. One by one they dug their claws into me and scratched. The pain was terrible, but I didn’t cry or scream. I just lay there, staring at the old man. He must have decided that it was no use torturing me. He undid the handcuffs and told me to get out and never come back, or he’d really make a good job of the torture."

Penny and Michael were thinking about Christopher’s story as they made their plan.

"I doubt that he really has got a torture chamber," said Michael, "but you’d better keep a good lookout."

"I will. What about leaning your bike against the fence?" suggested Penny. "Then we can use the seat to stand on."

"OK, then, replied Michael. "You know what to do if I get caught?"

"I go as quick as I call and get Christopher."

"Good. Well, here goes nothing."

Michael heaved himself over the wall and landed lightly on his feet. He crouched for a second or two, then he took a deep breath, sprinted to the apple tree, and threw himself up against it.

Penny was watching the house. Suddenly, something caught her eye. Had one of the curtains moved? She looked hard, but everything was still. She gave Michael the all-clear sign.

Instantly, Michael dived for the hedge at the side of the house, and wriggled along. Only four meters to go. He got into a racing-start position and ran to the plum tree.

It was much bigger than it had looked from the road, and Michael had to jump to reach the bottom branch.

Breathless, and desperate to save her brother, she pedalled with all her strength. Her lungs

were bursting by the time she rode up the driveway to Christopher's house. She got off the bike while it was still going, and it crashed into the tin fence with a loud bang.

"Christopher, help! Michael's been captured."

"What are you talking about?"

"The Old Man Jones Adventure" (excerpt) (continued)

"No time, come on!"

Christopher grabbed his bike from the shed and followed Penny down the road.

"Wait on!" yelled Christopher. "What's going on?"

"Old Man Jones caught Michael raiding his plums!" Christopher jammed on his brakes. "Look, Penny," he said in between breaths. "This is too dangerous for us both to risk our lives. You stay here. If I'm not back in one hour, call the police."

"No way! Michael is my brother. I've got to help save him."

"Penny, we need someone as a back-up if I don't make it. Besides, I know the lay-out of the house."

"Well, OK," said Penny. "Exactly one hour, and then I'm going straight to the police."

Christopher heaved a sigh of relief and rode quickly to Old Man Jones's house. He leant his bike up against the wall and stood on the seat so he could get a better view. It was very quiet except for the twittering of some sparrows. Christopher watched and waited. He had a feeling that Michael would be OK.

Half an hour went by, and there was still no sign of Michael. Christopher was getting worried. It hadn't taken that long when he'd been caught.

Suddenly, Christopher glimpsed someone moving by the window. Then the door burst open, and out came Michael. He ran straight towards the gate, but it was stuck.

Christopher ran to help him, and between the two of them they managed to get it open. Michael almost fell as he barged through. A look of relief swept over his face.

Without saying a word, they ran to the bike and sped off down the road to the empty section. It was then that Christopher noticed the paper bag that Michael was carrying.

"What's in the bag?" asked Christopher, though he already knew.

"Plums."

Reading Workshop

Creating Mental Images (Part 2)

Materials Needed

Teachers

- Overhead or copies of "My Grandmother's Hair" by Cynthia Rylant (see attached)
- A two-column chart headed "Lines from the Text" and "Mental Images" on chart paper, as below

Students

- Reading response journal
- Adhesive note tags

Mini-Lesson

Today continue exploring the idea of creating mental images from text, thinking aloud as you read with the students. Model the images that are created in the students minds, and point out how these images help them better understand what they read by recording exact lines from the text on to a two column chart, like the one below.

Lines from the Text	Mental Images

Begin with a shared reading of "My Grandmother's Hair" by Cynthia Rylant, a text that supports evoking mental images. As you read, stop periodically to describe the images in your mind. "I picture the granddaughter climbing onto her grandma's shoulders," you might say. "She's perched on the back of the blue couch, balancing herself so as not to tip over as she moves the comb through the old woman's gray hair. The granddaughter has a very serious look on her face—she takes this time with her grandma very seriously. Her hands are moving slowly since she is only a beginner, but each stroke of the pink comb is perfection in the eyes of the grandma. I'm going to write the exact words from the text on my chart under Lines from the Text, and then my own words describing my mental image in the other column."

After the shared reading, have students copy the chart into their reading response journals. Tell them "When you go to your book today put adhesive note tags on parts that create images in your mind, as you've watched me do. Then take some time before the share to fill in the chart in your reading response journals. You might want to look back at them to get ideas for your own writing."

Independent and/or Group Work Work Time

Have students use adhesive note tag notes to mark places in their independent reading books that evoke images in their minds, and then fill in the double entry responses in their reading response journals.

Share

The students can share individual lines from their text and explain what images they created from these lines.

My Grandmother's Hair

By Cynthia Rylant

When I was living in my grandparents' small white house in Cool Ridge, West Virginia, I loved to comb my grandmother's hair. I was a thin, blondheaded little girl, and I would climb up on the back of the couch where my grandmother was sitting, straddle her shoulders with my skinny six-year-old legs, and I would gently, most carefully, lift a lock of her soft gray hair and make my little pink comb slide through it. This always quieted us both, slowed down our heartbeats, and we would sigh together and then I would lift up another lock.

We talked of many things as I combed her fine hair. Our talk was quiet, and it had to do with those things we both knew about: cats, baking-powder biscuits, Sunday school class. Mrs. Epperly's big bull. Cherry picking. The striped red dress Aunt Violet sent me.

But we didn't always talk. Sometimes we were quiet. We would just think, and my small hands would move in my grandmother's hair, twirling, curling, rolling that soft grayness around. We thought about good things, the big clock in the living room ticking, and sometimes my grandmother would shiver and we laughed.

I often put bobby pins in her hair, made pin curls with them, and the rest of the morning or afternoon my grandmother would wear these pin curls I had made. Later, I'd watch as she stood before her mirror, taking them out one by one, and her gray locks would be tight as bedsprings and would dance if you pulled on them. But when she brushed through these tight little wads of curls, her hair became magic and grew and covered her face like a lion's mane.

I thought many times that I might grow up to be a hairdresser, twirling ladies' gray locks into magic curls and watching their faces light up as they saw themselves change.

But I became a writer instead. And used my pen like a little pink comb, and got quiet, and thought good thoughts, and twirled and curled and rolled words into good stories. The stories became books, and with the same hands I had once combed her hair with, I handed these books to my grandmother and watched as she turned the pages one by one, the big clock in the living room ticking.

Sometimes she shivered and we laughed.

There are many ways to learn to be a writer.

Writing Workshop

Revision Strategies

Materials Needed

Teachers

- A first draft of your own memoir to use for modeling revision strategies, copied on to chart paper or overhead transparency
- Some ideas for what you will revise in your drafts
- Chart paper

Students

- Drafts of their memoirs

Mini-Lesson

By this time students should be completing their first drafts and need to begin thinking about revising their pieces to produce a final draft. It's important to set a publication date for these pieces, so students have a goal. As with each step of the process, you will need to model strategies for revision using your own writing. Reading your drafts and thinking out loud about the changes you want to make will push students to begin the type of thinking they should be doing in order to revise their own drafts.

Explain that "No writer does his or her best writing the first time through." "So now that many of us are finishing up our first drafts, we need to think about how to change our memoirs and make them better. We call this process of looking again at our drafts' revision. 'Re' like in redo, and 'vision,' like in looking—to look again and make changes."

Then show students your own first draft on chart paper or overhead. This draft should be basic—and generally missing some of the elements you want to add through revision. As you read aloud, stop periodically to make changes. "This part about my little sister Sonia crying at bedtime is sort of boring," you might say. "I think I'm going to change the line 'She always cries whenever the light goes out'"—cross it out, and write in the margin—"to 'It never fails. Just like an alarm clock going off, Sonia's tears begin when I flick off the light switch.' It seems to me that language is much more interesting—it kind of paints a picture, just like in those reading lessons about making images in your head as you read."

Model two or three different changes and strategies for how to actually make revisions. It is important to remember that whatever strategies you model, students are likely to use as they revise their own drafts over the next few days. Some possibilities include:

- rewriting parts that are confusing in the margin or on separate paper;
- adding on to sections—using an asterisk in places where we want to add more, and writing the new part on separate paper, or in our notebooks;
- taking away parts that are unnecessary, confusing, or don't match the message;
- placing carets in places where we want to add a word, or where there is a word missing.

After the modeling, collect the strategies on a chart for students to refer to as they revise. Though it is a good idea to list all of them on the first day of revision so students have a "strategy bank" to help them, it is important to remember you will need to revisit the strategies throughout the week in individual conferences to provide more explicit modeling.

Independent and/or Group Work Work Time

Students should mark-up their drafts, using the strategies modeled in the mini-lesson.

While conferring: Encourage students to re-read their drafts to find the "good parts" and places they want to make changes. Make sure students understand the strategies and are working toward making their drafts better. There may be students who think they are finished; in these cases, make it clear that they are expected and will be held accountable for making some revisions.

Share

Students share the revision strategies that they used in their drafts today, and read aloud some of the changes they have made.

Finding the Big Idea

Materials Needed

Teachers

- Overhead or copies of "Papa Who Wakes Up Tired in the Dark" by Sandra Cisneros (see Session Seven)
- Three-column chart that follows, copied on to chart paper

Students

- Independent reading books
- Reading response journal
- Adhesive note tags

Mini-Lesson

As a middle school teachers, you know there are times when struggling students read the pages of a book, finish it, put it down…and have no idea what they just read. Or you listen to students read aloud beautifully…and upon questioning it becomes evident that they do not understand the story. Finding ways to monitor comprehension during independent reading is one of our greatest challenges as teachers. The best way to support the students in this is to teach them strategies to check their own understanding independently. One of these is to ask themselves important questions during reading such as, what is this author really trying to say? What message is the author sending?

Begin the mini-lesson by referring back to the conversations about finding the message in Writing Workshop (see Sessions Nine and Ten). Remind the students that authors may be telling what happens in a story, but there is usually a bigger idea, or message, for the reader to think about in the text as well. The concept of finding the big idea, or the message, requires a great deal of modeling from the teacher.

Begin with a shared reading of "Papa Who Wakes Up Tired in the Dark" by Sandra Cisneros, thinking aloud about what the author is really trying to say.

Tell the class "Cisneros's story is about the moment when Esperanza's father told her that her grandfather died, I think the message, or the big idea, that she is trying to get across though is how roles in families can change, especially in times of need. Esperanza now had to comfort her father. She was the one who had to tell the others of their grandfather's death. So the child had to sort of become the parent, which can sometimes happen in families in certain situations. I think that idea comes out especially in this line here, where she writes 'Because I am the oldest, my father has told me first, and now it is my turn to tell the others' so I'm going to mark that part with a flag."

After our shared reading, we fill in the three-column chart, as below:

Title	Big Idea	Evidence to Support Big Idea
"Papa Who Wakes Up Tired in the Dark"	Children taking over a parent's role	"Because I am the oldest, my father has told me first, and now it is my turn to tell the others."

Have students copy this chart in their reading response journal to use with their own independent books.

Independent and/or Group Work Work Time

Have the students go back to their independent reading books, putting note tags in places that seem to show the "big ideas." A few minutes before the independent reading time ends, they should fill in the charts in their response journals.

Share

The students can share some of their big ideas with each other and then with the class. Discussion should focus on how an author manages to get a big idea across without saying it directly.

Looking at Student Work

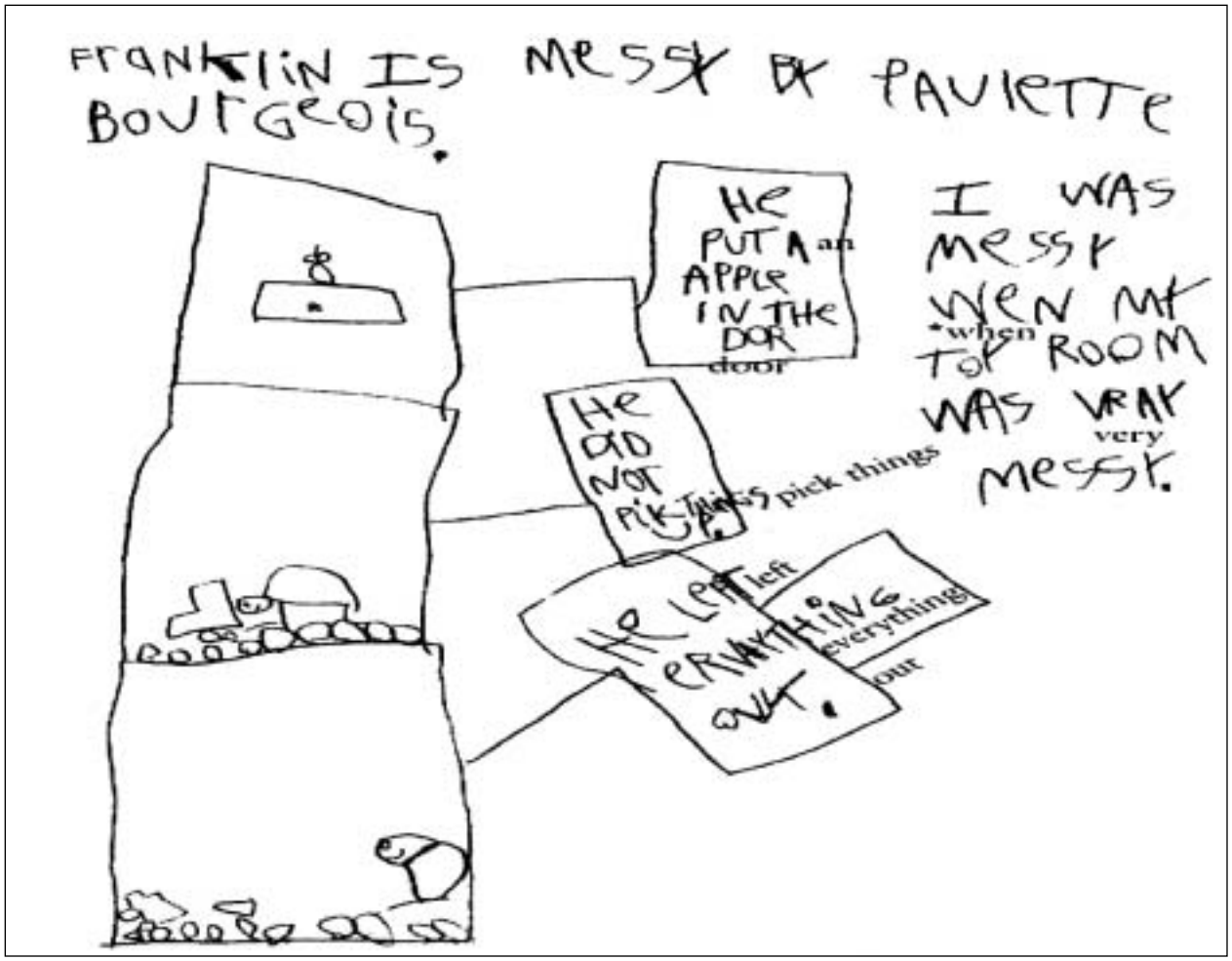
In effective literacy classrooms, teachers guide student learning by organizing for effort and communicating clear expectations. All students perform better when they know what is expected of them. In addition, teachers must examine student work and use their observations to guide their teaching. Rubrics and student checklists are common tools for communicating clear expectations and facilitating communication between the teacher and the student.

Below are examples of rubrics, checklists, student work and teacher commentary from literacy classrooms using the writing workshop model. Each of the examples is a student response to literature. In each grade, students used a student-friendly checklist to guide their work. Each teacher compared the student work to a standards-based performance rubric. The teacher commentary reveals what the teacher thought about the work and its implications for subsequent teaching. These responses to literature are included as a model for one very effective way of examining student work.

Grade K Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Demonstrates meaning through reenacting or oral retelling stories	Unable to derive meaning from story	Reenacts or retells, some of story includes one or two events and or characters	Demonstrates basic understanding of story may have some storybook language	Detailed reenactment or retelling of story through use of descriptive storybook language
Writes imaginative texts, such as stories and poems, using drawings with some letters and words	No evidence of imaginative text	Begins to use imaginative text with letter strings	Writes imaginative text using drawings with some letters and words	Writes imaginative text using drawings with invented spelling
Writes responses to stories and poems using drawings with some letters and words	Responses do not relate to story and/or poems	Begins to relate responses to stories and poems using drawings with letter strings	Writes responses to stories and poems using drawings with some letters and words	Writes responses to stories and poems using drawings and invented spelling
Draws and/or writes in order to respond to imaginative texts to describe either characters, setting and/or event	No evidence	Begins to draw and/or write to describe a character or setting or an event	Draws and/or writes to describe a character, setting and/or event	Draws and/or writes to describe either 2 out of 3 (character, event, setting)
Draws or writes in order to retell a story	Random retelling of the story	Begins to retell story through drawing or written text	Draws or writes in order to retell story	Draws or writes in order to retell a story including personal reflections
Draws or writes in order to identify the problem and solution in a simple story	Neither problem or solution is identified	Begins to identify either problem or solution	Identifies problem or solution through drawings or written text	Identifies problem or solution through drawings or written text making personal opinion
Draws or writes in order to express feelings about characters or events in stories	No evidence of feelings of characters or events	Begins to draw or write in order to express feelings about characters or events in story	Draws or writes in order to express feelings about characters or events in story	Draws or writes in order to express feelings about characters or events in story making personal connections
Begins to use effective story book language (Once upon a time)	No evidence of storybook language	Random use of storybook language	Begins to provide appropriate evidence of story book language	Uses storybook language

Student Work
Sample


FRANKLIN IS MESSY BY PAULETTE BOURGEOIS.
HE PUT AN APPLE IN THE DOR
door
HE DID NOT PIK UP.
pick things
HE LEFT EVRYTHING OUT.
left
everything
our
I WAS MESSY WEN MY TOP ROOM WAS VRAY MESSY.
when
very

Student Friendly Checklist

When I write about a story:

- ☐ I like to write.
- ☐ I add pictures to my stories.
- ☐ I write my name to my stories.
- ☐ I give titles to my stories.
- ☐ I explain each step.
- ☐ I write an ending.

I think the best part is:

I think I can improve on:

Grade K Writing – E2b Response to Literature

What The Work Shows

This response to literature does three things. It recounts three events from the picture book Franklin Is Messy, it illustrates each of these events, and it shows the student making a personal connection with the story.

Element 1: This is not a re-enactment of a story, nor is it an oral retelling. Therefore, Element 1 is not applicable.

Element 2: The student responds to the story through use of drawing, correct spelling and invented spelling. (LEVEL 4)

Element 3: The student recounts three events from the story and illustrates each one. They all help to describe Franklin. The student also makes a personal connection between the story and his/her own life ("I was messy when my toy room was very messy."). (LEVEL 4)

Element 4: Although three events are described, the response is relatively brief and is, at best, a partial retelling. (LEVEL 3)

Element 5: This is a partial retelling of a story. Therefore, element 5 is not applicable.

Element 6: The student identifies the problem, but not the solution. (LEVEL 3)

Element 7: The student makes a personal connection to the character in the story (see above). (LEVEL 4)

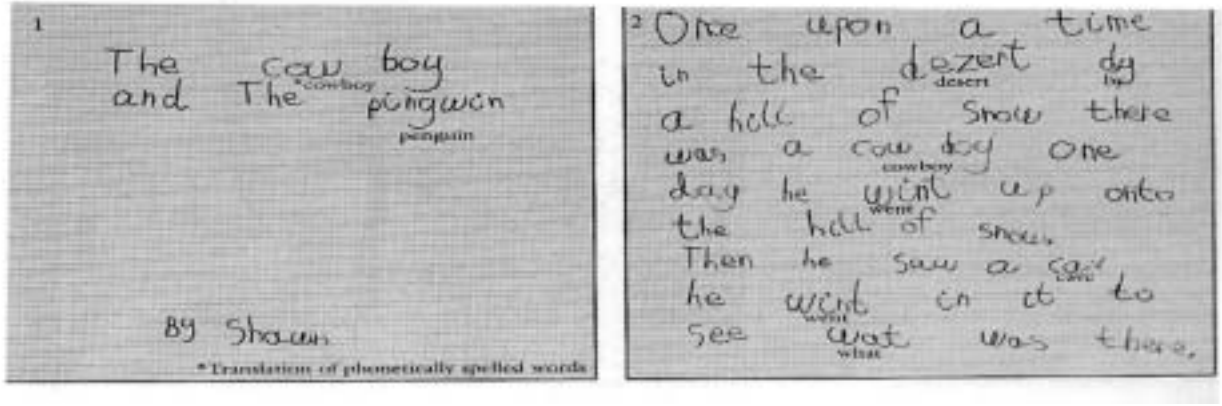
Element 8: There is no evidence of storybook language. (LEVEL 1)

Next Steps

1. Expand the story through conferencing, so that the child begins to understand and utilize the writing process
2. Expose child to a wide array of literature, and opportunities to engage in book talks, accountable talk, etc. so that he/she can begin to incorporate descriptive language, details and storybook language into the writing
3. Expose child to story elements (problem, solution) through small group discussion and use of interactive writing that will produce dictated story maps
4. Create student/teacher generated word wall of storybook language related to the stories read that will accumulate over time
5. Have student participate in chunking strategies (the process of examining a story and grouping events together). This technique will help students build in practical application of sequencing skills, and supporting main ideas with details
6. Discuss parts of story and have student engage in a retelling

Grade 1 Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader through its introduction and content	No introduction, no detail. Irrelevant illustration	Introduction sketchy or very simple, relevant illustration	Introduction well developed. Beginnings of expressive language and detail	Introduction well developed. Expressive language and varied details. May include illustrations
Begins to establish a central ideaWrites responses to stories and poems using drawings with some letters and words	No central idea	Beginning evidence of a central idea	Central idea established, but no support	Well developed central idea with supporting details
Expresses a judgment or emotional reaction to the story, e.g.: "The story made me feel…"	No judgment or emotional reaction If present, unclear No supporting details from text	Judgment or emotional reaction clearly stated, no supporting details from text	Judgment or emotional reaction clearly stated with explicit references to the text or to personal experiences in response to the text	Expresses a judgment or emotional reaction with explicit references to the text as well as personal experiences in response to the text
Demonstrates understanding of the text	Random, irrelevant writing, no understanding of text	Evidence of some understanding of text, but may still include irrelevant details	Simple retelling, demonstrates literal understanding of text	Demonstrates complete understanding of text through use of textual references and personal experiences
Provides a sense of closure to the writing	No closure	Begins closure with a simple sentence	Demonstrates a clear ending, with closure	Demonstrates a clear ending, with closure and personal reaction



1

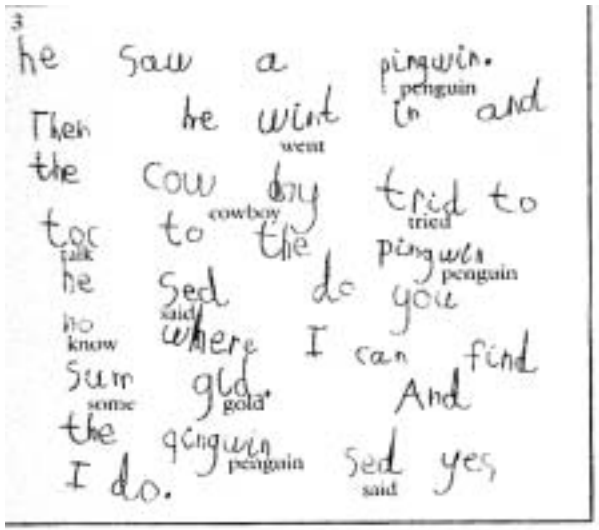
The cow boy
and The *cowboy pingwin
penguin

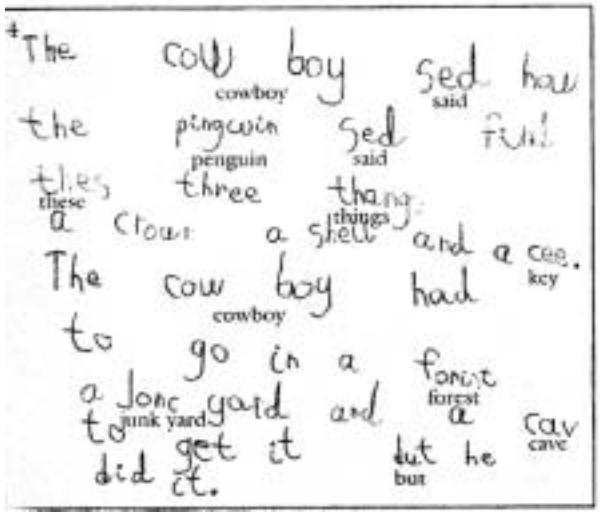
By Shawn

*Translations of phonetically spelled words

2 One upon a time
in the dezert (desert) dy (by)
a hill of Snow there
was a cow dy (cowboy) one
day he went (went) up onto
the hill of snow.
Then he saw a cat (cats)
he went (went) in it to
see wat (what) was there.

Grade 1 Writing – E2b Response to Literature


3
he saw a pinqwin. (penguin)
Then he wint (went) in and
the cow boy tried to
toc (talk) to the pingwin (penguin)
he sed (said) do you
no (know) where I can find
sum (some) gld (gold) And
the qcinguin (penguin) sed (said) yes
I do.


4
The cow boy (cowboy) sed (said) how
the pinguin (penguin) sed (said) find
thes (these) three thang (things)
a crow a shell and a cee. (key)
The cow boy (cowboy) had
to go in a forst (forest)
a jonc yard (junk yard) and a cav (cave)
to get it but he (but)
did it.

5
Then he had to
find three Cavs (caves)
with the stone pocct (pocket)
plas (place) it. took him
6 weecs (weeks) then
it perd (poured) gld (gold) on him.
And he married (married)
pridyest (prettiest) girl he had. (knowed [knew])
And they (they) livd (lived)
haply (happily) ever after.

The end

Student Friendly Checklist

When I write about a story:

- ☐ I make my work interesting.
- ☐ I tell what I think about the story.
- ☐ I write all my sentences about the story.
- ☐ I include things I already know about the topic.
- ☐ I include the title and the author of the story.
- ☐ I have an ending.

I think the best part is:

I think I can improve on:

Grade 1 Writing – E2b Response to Literature

What The Work Shows

This is a good example of a fictional narrative. He has pulled ideas from a variety of stories he has read to produce his own unique story, a strategy often employed by novice writers.

Element 1: This story has a well developed introduction, and shows the beginning use of literary language. (Level 3)

Element 2: The central idea (The cowboy is seeking gold) is well developed, and includes supporting details ("find these three things…a crown, a shell, and a key." (Level 4)

Element 3: There is no personal reaction or judgment. The story is told in third person. Therefore, this element is not applicable.

Element 4: This story is not a response to one piece of literature, but rather a unique story that indicates that the student was influenced by his reading of a variety of stories. Therefore, this element is not applicable.

Element 5: The story has a clear ending with closure ("They lived happily ever after."). (Level 3)

Next Steps

7. Expand the story through conferencing, so that the child begins to understand and utilize the writing process
8. Expose student to a wide array of literature, and opportunities to engage in book talks, accountable talk, etc., so that he/she can continue to incorporate descriptive language, details and literary language into the writing. This will also provide opportunities for personal reflection
9. Create a student/ teacher generated word wall of literary language encountered in stories read that will accumulate over time
10. Encourage student to read and listen to stories with different points of view. (The true Story of The Two Little Pigs), as well as text that includes dialogue and effective switching from first to first to third person
11. Encourage use of illustrations to enhance writing

Encourage student to write a personal reaction/response to a particular story he has read, in order to assess understanding of text.

Grade 2 Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader through its introduction and content	No introduction, no detail. Irrelevant illustration, if present	Introduction sketchy or very simple, relevant illustration, if present	Introduction well developed. Beginnings of expressive language and detail	Introduction well developed. Expressive language and varied details. May include illustrations
Establishes a central idea	Beginning evidence of a central idea	Central idea established, but not supported	Well developed central idea with supporting details	Well developed central idea; includes additional ideas, all with supporting details
Expresses a judgment or emotional reaction to the story, e.g: "The story made me feel…"	No judgment or emotional reaction If present, unclear No supporting details from text	Judgment or emotional reaction clearly stated, no supporting details from text	Judgment or emotional reaction clearly stated with explicit references to the text or to personal experiences in response to the text	Expresses a judgment or emotional reaction with explicit references to the text as well as personal experiences in response to the text
Demonstrates understanding of the text	No understanding of the text	Evidence of some understanding of the text, may go off the topic and include irrelevant details	Simple retelling, demonstrates literal understanding of the text	Demonstrates complete understanding of the text through use of textual references and personal experiences
Provides a sense of closure to the writing	No closure	Closure begins to tie piece together	Closure clearly ties piece together	Closure clearly ties piece together and includes personal reaction

Owl Moon

When you go owling you don't need words, or worm (worms) or any thing (anything), but hope. This is the booK of Owl Moon. This booK is written by Jane Yolen. I liKe that phrase Because The boy was happy becaus (because) he got to go owling and hes (he's) been wonted (wanting) to go owling for a long time and he finally got to go.

When other Kids are happy that maKes me happy. I liKe it Because it maKes me feel good Because you dont haft (have) to have words to go owlin but you haft (have) to have hope to see an owl.

Student Friendly Checklist

When I write a response to literature:

- ☐ I make my work interesting.
- ☐ I can give my opinion about the story I read.
- ☐ I can write many details about the story.
- ☐ I stay on the subject.
- ☐ I include things I already know about the topic.
- ☐ I include the title and the author of the story.
- ☐ I bring my response to an end.

I think the best part is:

I think I can improve on:

Grade 2 Writing – E2b Response to Literature

What The Work Shows

This sample is a good example of a child's ability to respond to literature.

Element 1: The student's introduction begins with a quotation from the story and names the title and author, providing a context. The introduction is well developed, and the student was able to connect the quotation to the overall theme of the book. This piece demonstrates the beginnings of expressive language and detail. (LEVEL 3)

Element 2: The central idea is well developed with supporting detail and references to the text. (LEVEL 3)

Element 3: The student makes a personal response to the happy feeling of the character in the story by stating "When other kids are happy that makes me happy." The student expresses a judgment and emotional reaction with explicit references to the text as well as personal experiences in response to the text. (LEVEL 4)

Element 4: The student demonstrates complete understanding of the text through textual references and personal experiences. The student makes a claim "I like it because it makes me feel good." This claim is supported by a summary of the story and its theme "you don't haf't to have words to go owling but you haf't to have hope to see an owl." (LEVEL 4)

Element 5: The student provides closure which clearly ties the piece together and includes a personal reaction "I like it Because…" (LEVEL 4)

Next Steps

1. Expand the story through conferencing, so that the child begins to understand and utilize the writing process
2. Involve the student in Book Talks or Accountable Talk with other students in order to help him/her develop his/her writing
3. Expose the student to a wide array of literature that includes expressive, vivid language so that the student will learn to include more sophisticated language and varied detail in his/her writing
4. Create a student/teacher generated word wall of expressive language and descriptive details encountered in literature read that will accumulate over time
5. Encourage student to participate in enrichment activities, such as creating a digital presentation of student's own story, and/or use dramatic play

Grade 3 Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader through its introduction and content throughout the piece	No introduction, lacks content development, lacks vivid language	Simple introduction, begins to use vivid language	Engages the reader through its introduction and content throughout the piece Uses vivid or figurative language	Introduction highlights the central idea with many supporting details Clearly establishes context Uses vivid and figurative language
Establishes a central idea	Beginning evidence of a central idea	Central idea established, but no support	Well-developed central idea with supporting details	Well-developed central idea; includes additional ideas, all with supporting details
Expresses a judgment or emotional reaction to the story, e.g: "The story made me feel…"	No judgment or emotional reaction If present, unclear No supporting details from text	Judgment or emotional reaction clearly stated, no supporting details from text	Judgment or emotional reaction clearly stated with explicit references to the text or to personal experiences in response to the text	Expresses a judgment or emotional reaction with explicit references to the text as well as personal experiences in response to the text
Demonstrates understanding of the text	No understanding of the text	Evidence of some understanding of the text May still go off the topic and include irrelevant details	Simple retelling Demonstrates literal understanding of the text	Demonstrates complete understanding of the text through use of textual references and personal experiences
Provides a sense of closure to the writing	No closure	Closure begins to tie the piece together	Closure clearly ties piece together	Closure clearly ties piece together and includes personal reaction

Emily
Wilfred Gorden McDonald Patrick

This is a story about a little boy who changes his friend's life. Wilfreds friend Nancy has lost her memory but Wilfred doesn't know what memory means. So Wilfred goes around asking people what a memory is. The people gave many answers. Wilfred decided to bring back Miss Nancy's memory so he took a basket and filled it with some of his memories. When Miss Nancy holds Wilfreds memories she sudenly remberes her past.

Miss Nancy reminds me of my great-grand mother Meemaw who had Alsimers disease. She lost her memory like Miss Nancy and she didnt even know my mom or herself. The only difference was that my great-grandmother could never remeber the past again.

Student Friendly Checklist

When I write a response to literature:

- ☐ I make my work interesting.
- ☐ I can give my opinion about the story I read.
- ☐ I can write many details about the story.
- ☐ I stay on the subject.
- ☐ I include things I already know about the topic.
- ☐ I include the title and the author of the story.
- ☐ I include the name of the illustrator, if appropriate.
- ☐ I bring my response to an end.

I think the best part is:

I think I can improve on:

Grade 3 Writing – E2b Response to Literature

The Task: The student was required to produce a response to literature.

What The Work Shows

Element 1: Engages the reader through its introduction and content throughout the piece.

This response to literature meets the standard and receives a Level 3. The introduction is simple, but it immediately engages the reader and keeps the reader engaged throughout the piece.

Element 2: Establishes a central idea.

This piece of work meets the standard and receives a Level 3. There is a well-developed central idea that has supporting details. The author's central idea is how a young boy changes his friend's life by bringing back her memory.

Element 3: Expresses a judgment or emotional reaction to the story. Example: the story made me feel

This piece of work exceeds the standard and receives a Level 4. The writer expresses an emotional reaction that is supported by explicit references to the text as well as personal experience that relate to the text. For example, the writer states, "Miss Nancy reminds me of my great-grandmother . . ." She also includes a contrast between the character and her great-grandmother. She says, "The only difference was that my great-grandmother could never remember the past again.

Element 4: Demonstrates an understanding of the text

This piece of work meets the standard and receives a Level 3. The writer successfully retells the story and demonstrates a clear understanding of the text. Although she includes personal experiences, the work could have been enhanced and received a level 4. This could have been done if she had included more specific references to the text and explored these references in more detail.

Element 5: Provides a sense of closure to the writing.

This piece exceeds the standard and receives a Level 4. The writer evokes emotion through her personal connection to the story. She ends with the difference between the book's ending and real life, where her great-grandmother, " could never remember her past again".

Next Steps

1. Adding supporting details from the text
2. Drawing connections between texts

Grade 4 Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader by developing reader interest	No context No point of view No introduction, central idea is not established	Begins to establish context and point of view Introductory sentence(s) Central idea is established, but not supported Literal simple sentence structure	Clearly establishes context Point of view is established Introductory paragraph that highlights central idea of the story Varied sentence structure Writing is expressive	Clearly establishes context with supporting details Point of view established with a distinctive voice Introductory paragraph that highlights the central idea with many supporting details Use of figurative language and interesting word choice
Expresses a judgement or an emotional reaction to the story	Unclear judgment or emotional reaction	Judgment or emotional reaction clearly stated with no support	Expresses a judgment or an emotional reaction with supporting details from text, other works, or reference to prior knowledge	Expresses a judgement and an emotional reaction with supporting details from text, or other works and reference to prior knowledge
Demonstrates an understanding of the literary work	Evidence of some understanding of the text, may still include irrelevant details	Simple retelling, demonstrates literal understanding of the text	Demonstrates complete understanding of the text through use of textual references and personal experiences	Demonstrates complete understanding of the text through use of textual references and personal experiences with many supporting details
Provides a sense of closure to the writing.	No closure	Closure begins to tie the piece together	Closure ties the piece together and may include a personal reaction	Provides clear closure with personal reaction and a recommendation to others with supporting details

BEARS BOUNCE INTO BOOK STORES TODAY!

by: Coral Yip and Tiffany Santos P.S. 1
Grade: 4 Class: 4-2 Dual Language Program
Teacher: Silvana Ng District: Community School #2

Students were instructed to read a book published in the 1920's and to write a review of it. We had discussed at length the format and the characteristics of a good response. They wrote a draft, revised, and edited the piece.

I would recommend the book "Winnie-the-Pooh" by A.A. Milne to young people who like to laugh, people who like animals, and people who like to read. I would recommend this book to them because it is an easy to read, funny, animal-filled book.

This book is about the author's only son, Christopher Robin, who has a teddy bear named Edward Bear, better known as "Winnie-the-Pooh". They get into many adventures with their friends Tigger, Rabbit, Eyeore, and Piglet.

Everything seems to come to life when you read it. At one time, I felt as if I was with Winnie-the-Pooh and his friends when they were following their own tracks around and around and around and around ..... because they thought they were an animal's tracks. I really wanted to tell them they were really following their own tracks!

Read all about Winnie-the-Pooh's adventures. Read about the time Piglet got stuck in a storm and sent a message in a bottle. Also read how Winnie-the-Pooh tried to go up a tree with a balloon tied around his waist to get some honey. There are many more! So come join Winnie-the-Pooh!

Student Friendly Checklist

When I write a response to literature:

- ☐ I provide an interesting, attention-grabbing introduction.
- ☐ I demonstrate that I used my personal experience to provide examples of my feelings about what I have read.
- ☐ I demonstrate that I understand literary devices such as personification, metaphors, similes, alliteration, etc.
- ☐ I support my opinion by using evidence from the reading.
- ☐ I quote or refer to at least three text-related statements.
- ☐ I include the title, author and publishing date of the selection I am responding to.
- ☐ I demonstrate that I have used the writing process to respond.
- ☐ I develop a clear ending to my work

I think the best part is:

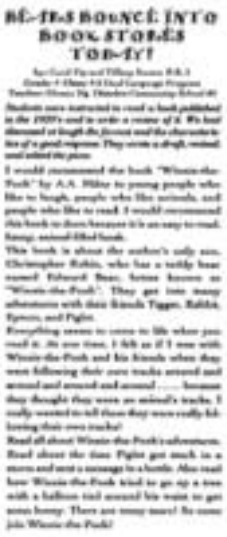
I think I can improve on:

Grade 4 Writing – E2b Response to Literature

Bears Bounce into Bookstores Today!

The Task: Students were asked to write a book recommendation.

What The Work Shows



BE-ARS BOUNCE INTO BOOK STORES TOD-AY!

Element 1: Engages the reader by developing reader interest.

This response meets the standard and receives a Level 3. The writers of this piece clearly state that they would recommend the book, as well as specific reasons why. The introduction appeals to animal-lovers and readers who enjoy laughing.

Element 2: Expresses a judgment or an emotional reaction to the story.

This response is approaching the standard and receives a Level 2. The response gives some background context of the Winnie-the-Pooh story. And continues with a reaction, e.g. "Everything seems to come to life when you read it," Although this is a clear judgment, the piece lacks personal references and in-depth textual references.

Element 3: Demonstrates an understanding of the literary work.

This response meets the standard and receives a Level 3. The piece demonstrates a clear understanding of the book, especially when the writers give textual examples. Although the piece could be bolstered with additional evidence, the writers convey a clear understanding of the book.

Element 4: Provides a sense of closure to the writing.

This response exceeds the standard and receives a Level 4. The concluding paragraph is the strongest feature of this piece. The style of writing is consistent with a good book review, giving the reader "sneak-peeks" into future storylines and demonstrating an obvious interest and excitement.

Next Steps

Supporting judgments with textual details and personal references

Grade 5 Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader by developing reader interest	Begins to establish context and point of view Introductory sentence(s) Central idea is established, but not supported Simple sentence structure	Clearly establishes context Point of view is established Introductory paragraph that highlights central idea of the story Varied sentence structure	Clearly establishes context Point of view is established Introductory paragraph that highlights central idea of the story Varied sentence structure Writing is expressive Use of figurative language	Clearly establishes context with supporting details Clear transitions Point of view established with a distinctive voice, in the genre of the text read Introductory paragraph that highlights the central idea with many supporting details Use of figurative language and interesting word choice
Expresses a judgement or an emotional reaction to the story	Judgment or emotional reaction clearly stated with no support	Expresses a judgment or an emotional reaction with supporting details from text, other works, or reference to prior knowledge	Expresses a judgment and an emotional reaction with supporting details from text, or other works and reference to prior knowledge	Expresses a judgment and an emotional reaction with supporting details from text, reference to prior knowledge and other works
Demonstrates an understanding of the literary work	Simple retelling, demonstrates literal understanding of the text May still include irrelevant details or omit key elements	Demonstrates partial understanding of the text through use of textual references and personal experiences	Demonstrates complete understanding of the text through use of textual references and personal experiences	Demonstrates complete understanding of the text through use of textual references and personal experiences with many supporting details
Provides a sense of closure to the writing.	No closure	Closure begins to tie the piece together	Closure ties the piece together and may include a personal reaction	Provides clear closure with personal reaction and a recommendation to others with supporting details

A Story of Survival

"Brian Robeson was stopped and stricken with a white flash of horror, a terror so intense that his breathing, his thinking, and his heart had nearly stopped." This quote from the book Hatchet by Gary Paulsen shows why this book was too good to put down.

Brian Robeson, an eleven-year-old boy, left his home in New York to go to Canada to see his father. He was on a plane (a two-person plane) in the middle of the Canadian forest when the pilot had a heart attack. Brian was stranded in the air with no real knowledge of how to fly a plane. Brian had to make the BIGGEST decision of his life: whether to keep flying or just let the plane drop. If he let it drop, the only weapon he had was a hatchet.

I feel that the author of this book, Gary Paulsen, is trying to tell his readers, "If you believe in yourself, you can survive on your own."

I really liked this book because it sounded like it could really happen. I enjoy books like that, and I'd recommend this book to anyone. Also, as I said, it kept me reading. I couldn't put it down until I found out what was going to happen to Brian.

Student Friendly Checklist

When I write a response to literature:

- ☐ I provide an interesting, attention-grabbing introduction.
- ☐ I present my opinion clearly.
- ☐ I demonstrate that I used my personal experience to provide examples of my feelings about what I have read.
- ☐ I demonstrate that I understand literary devices such as personification, metaphors, similes, alliteration, etc.
- ☐ I support my opinion by using evidence from the reading.
- ☐ I quote or refer to at least three text-related statements.
- ☐ I include the title, author and publishing date of the selection I am responding to.
- ☐ I demonstrate that I have used the writing process to respond.
- ☐ I develop a clear ending to my work.

I think the best part is:

I think I can improve on:

Grade 5 Writing – E2b Response to Literature

A Story of Survival

The Task: Students created a book review about Hatchet, by Gary Paulsen.

What The Work Shows

A Story of Survival

Element 1: Engages the reader by developing reader interest.

This piece of work meets the standard and receives a Level 3. This response generates reader interest by beginning with an intriguing quote. Interest is maintained through the combination of summary and opinion. The writer varies her sentence structure throughout the piece.

Element 2: Expresses a judgment or an emotional reaction to the story.

This piece of work is approaching the standard and receives a Level 2. Although the writer states an opinion when saying, "I feel that the author…is trying to tell his readers, 'If you believe in yourself, you can survive on your own,' this opinion is not fully supported. The writer only makes references to Hatchet, and does not support her opinion by referencing other texts or prior knowledge.

Element 3: Demonstrates an understanding of the literary work.

This piece of work is approaching the standard and receives a Level 2. This response demonstrates a clear understanding of the text. The writer successfully references the text and includes clear opinions about the author's purpose. However, although there is some inclusion of personal opinions the response is lacking other references that would bring it to a higher level and make it reach the standard.

Element 4: Provides a sense of closure to the writing.

This piece of writing meets the standard and receives a Level 3. This response finishes with a series of personal reactions. The writer restates her reasons for recommending the book, claiming that Hatchet "sounded like it could really happen." Although she states that she "enjoys books like that," her response would have been strengthened by elaboration and specific textual connections with supporting details.

Next Steps

Supporting judgments with textual references and personal experiences

Grade 6 Writing – E2b Response to Literature

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader by establishing a context, creating a point of view, and otherwise developing reader interest	Does not engage the reader Develops no reader interest Context is confusing	Partial introduction Begins to develop reader interest Begins to demonstrate a point of view and context	Clearly establishes context Point of view is established Introductory paragraph that highlights central idea of the story Varied sentence structure Writing is expressive Use of figurative language	Clearly establishes context with supporting details Clear transitions Point of view established with a distinctive voice, in the genre of the text read Introductory paragraph that highlights the central idea with many supporting details Use of figurative language and interesting word choice
Advances a judgment that is interpretive, analytic, evaluative, or reflective	Does not identify or analyze any character or situation Unclear objective	Attempts a judgment but has no supporting details	Makes a judgment and provides supporting details Makes statements that are interpretive, analytical or reflective	Makes a judgment and provides supporting details Is also able to demonstrate reflective thinking
Supports judgment through references to the text, references to other works, authors or non-print media, or references to personal knowledge	Literal retelling May include irrelevant details or omit key elements	Judgments are noted with little reference to text, authors or non-print media	Clearly states and supports judgments with references to text, other works and personal knowledge Understanding of the text is evident	Effectively supports judgments with references to text, other works and personal knowledge Understanding of work is evident
Demonstrates an understanding of the literary work	Demonstrates little or no understanding of the literary work	Demonstrates partial understanding of work Relies on literal facts for interpretation May include irrelevant details	Has good grasp of literary work Includes supporting details Able to make personal connection to text	Demonstrates complete understanding of literary work by making personal connections to text with many supporting details Point of view and personal opinion are included
Provides a sense of closure to the writing	Abrupt, weak, or no closure	Attempts to provide closure Partial closure is evident	Closure ties the piece together and may include a personal reaction	Provides clear closure with personal reaction and a recommendation to others with supporting details Leaves reader reflective

Grade 6 Writing – E2b Response to Literature

"The Invisible Thread" shows us why the thread was invisible, but what the author meant was that a part of herself was invisible. Being both Japanese and American can be tough. People often think your more Japanese than American. This goes the same for all different kinds of mixed heritages. Yoshi felt really down, because no one saw the part in her that she really liked.

Yoshi showed both her American side and her Japanese side in this story. She wakes up everyday in the morning and recites the Pledge of Allegiance. She also learned about honor, loyalty, love, self-displine, and respect for her people. She showed both her sides doing these two things. Then when she was in Connecticut, a woman tells her that she speaks English very clearly. This showed Yoshi that she had something invisible in her: Her American side.

I have a little of herself in me too. I, myself, have two heritages and everyone sees me as American than Hispanic, but I love my heritage. As long as I have my hispanic heritage in me I'll always be whole.

Student Friendly Checklist

When I write a response to literature:

- ☐ I provide an interesting, attention-grabbing introduction.
- ☐ I present my opinion clearly.
- ☐ I demonstrate that I used my personal experience to provide examples of my feelings about what I have read.
- ☐ I demonstrate that I understand literary devices such as personification, metaphors, similes, alliteration, etc.
- ☐ I support my opinion by using evidence from the reading.
- ☐ I quote or refer to at least three text-related statements.
- ☐ I include the title, author and publishing date of the selection I am responding to.
- ☐ I demonstrate that I have used the writing process to respond.

I think the best part is:

I think I can improve on:

Grade 6 Writing – E2b Response to Literature

The Invisible Thread

Task: The student created a response to the piece, The Invisible Thread

What the work shows

Element 1: Engages the reader by establishing a context, creating a point of view, and otherwise developing reader interest.

This response to literature approaches the standard and receives a Level 2. The student engages the reader with his sincerity and thorough understanding of the text. However, the opening is jolting. He "jumps the gun" in condensing what the theme of the book is about before the reader actually understands the subject matter. The opening needs to be restructured.

Element 2: Advances a judgment that is interpretive, analytic, evaluative, or reflective.

This response to literature meets the standard and receives a Level 3. The writer is able to express a judgment when he states that "people often think your [you're] more Japanese than American". There is also an emotional reaction supported with details from the text, when he states "I have a little of herself in me too". The writer analyzes Yoshi's situation in relation to his personal experiences.

Element 3: Supports judgment through references to the text, references to other works, authors or non-print media, or references to personal knowledge.

This response to literature meets the standard and receives a Level 3. The writer demonstrates complete understanding of the text through the use of textual references and personal experience. He references the text and the characters in the story, and compares them to his life experiences.

Element 4: Demonstrates an understanding of the literary work.

This response to literature meets the standard and receives a Level 3. The writer has a good grasp of the literary work and this is evident throughout the piece.

Element 5: Provides a sense of closure to the writing.

This response to literature meets the standard and receives a Level 3. The final sentence, "As long as I have my Hispanic heritage in me I'll always be whole," ties the piece together through a personal connection.

Next Steps

The writer could work on providing a clearer context in his introduction. He could also work on including direct quotes from the text.

Section 7:
Strands of Assessment

Why Assessment Drives Instruction

Imagine a hospital emergency room that prescribes antibiotics to all of its patients and then sends them home without determining why the patient is feeling ill. Some patients will actually need antibiotics, but two weeks of penicillin won't help a man complaining of chest pains or a woman with a broken ankle. Improving anything – a sick patient, a leaking faucet, a student's learning – requires looking at how things are now before deciding what to do next.

In *Crisis in the Classroom*, Charles E. Silberman writes that "a teacher must start where his students are if he is to take them somewhere else." Unless they assess students first, teachers cannot be sure that the instruction they plan matches their students' needs. If students do not understand a concept or skill, plowing ahead with the next big concept or unit may confuse them more. Assessing why students do not understand or have not mastered a skill, followed up by re-teaching for clarity, enables students to move forward. For example, reviewing introductory information about reading nonfiction can help a sixth grade class, but if individual sixth graders have had a great deal of experience with nonfiction in previous grades, the very basics may not be where they need to begin. By first assessing what students do not know about nonfiction and planning lessons that teach to that need makes learning much more productive. The more teachers know about each student, the more specific their instruction becomes. That specificity, in turn, helps each student learn more.

In order to know students well, teachers need a range of assessment tools and techniques that complement standardized test scores from New York City and New York State exams. These assessments must be ongoing and threaded throughout the year to get a complete picture of the student and how she/he changes over time. The Comprehensive Approach to Balanced Literacy is based on standardized (formal) and ongoing classroom (informal) assessments of student progress. By using valid quantitative and qualitative data, we can ensure that appropriate decisions are made about how to best instruct and support each student.

Assessment Based on Standards

Performance standards define a student's academic responsibilities and, by implication, the teaching responsibilities of the school. How do we determine whether students have lived up to their academic responsibilities? We assess their work - is it "good enough" by comparison to the standards?

Assessment is an integral component of the educational process. If properly designed, administered, and analyzed, assessments provide important information to guide and inform instruction. In order to perform these functions, there must be strict alignment between standards and assessments. Assessment and instruction must focus on what we want students to know and be able to do using the performance standards as our guide.

Assessment takes place in a variety of formats and situations, but a convenient distinction separates informal, ongoing classroom assessment from formal, standardized assessment. The former consists of the evidence teachers continually collect in the classroom to evaluate the progress of their students in mastering the skills that are taught. Standardized assess-

ments are administered to all students in grades 3-8 as part of the state-and city-wide assessment program. However, both informal and standardized assessments are essential to effective instruction.

Ongoing classroom assessment is critical because it provides continuous feedback on student progress to students, teachers, and parents. Standardized assessment is also critical because it measures the mastery of critical skills and concepts at key developmental milestones. Though they differ, both classroom and standardized assessments must be fully aligned with performance standards. It is equally important to ensure that performance standards provide the focus for ongoing classroom assessments as they do for standardized assessments. In the absence of standards, teachers are left without a common frame of reference to determine the quality of their students' work. Student work samples, compared to the standards, provide graphic evidence to help teachers assess the quality of their students' work.

The Comprehensive approach to literacy includes three additional informal assessment tools to complement ECLAS and other standardized tests.

- Standards-based Portfolios
- Conferencing
- Studying Student Work in Collaborative Teams

How the Assessments Are Connected to the Performance Standards

One of the most important reasons for setting standards is that it enables the system to not only assess students, but to influence curriculum and instruction as well. Appropriate assessments based on standards give the system feedback on how well it is doing and what it has to do next. For example, the Reading Standard, at the elementary school level, begins with a definition of reading that describes what students should be able to do by the end of the fourth grade. The performance descriptions spell out the expectations for what students will accomplish in terms of the quantity, quality, and range of their reading. Furthermore, students are expected to produce work based upon their reading of specific types of text. Because performance standards define a domain of expected student performance, raising standards has important implications for the quality of curriculum and instruction that takes place in the schools.

Different elements of the expected student performances must be examined using assessment methods that are appropriate for the expected performances. Assessment methods currently in place comprise a variety of ongoing classroom and standardized assessments. The standardized assessments primarily fall into two categories. The first type, standardized assessments, indicates how well students are performing in relation to certain standards (i.e., criterion-referenced assessment). The second type, performance-based assessments, requires students to produce work that is rated by teachers or other professionals using a rubric or other scoring criteria.

In the state and city accountability system, these two types of assessments complement one another. Performance-based assessments are combined with multiple-choice tests in ways that measure both the depth and breadth of student achievement. Since 1999, the state has administered assessments aligned with performance standards.

In order to ensure that New York City's assessments are aligned with the performance standards, there has been a continual process of mapping our assessments against the standards in terms of content and the required levels of student achievement. The assessment system has now been modified to fully align with the performance standards.

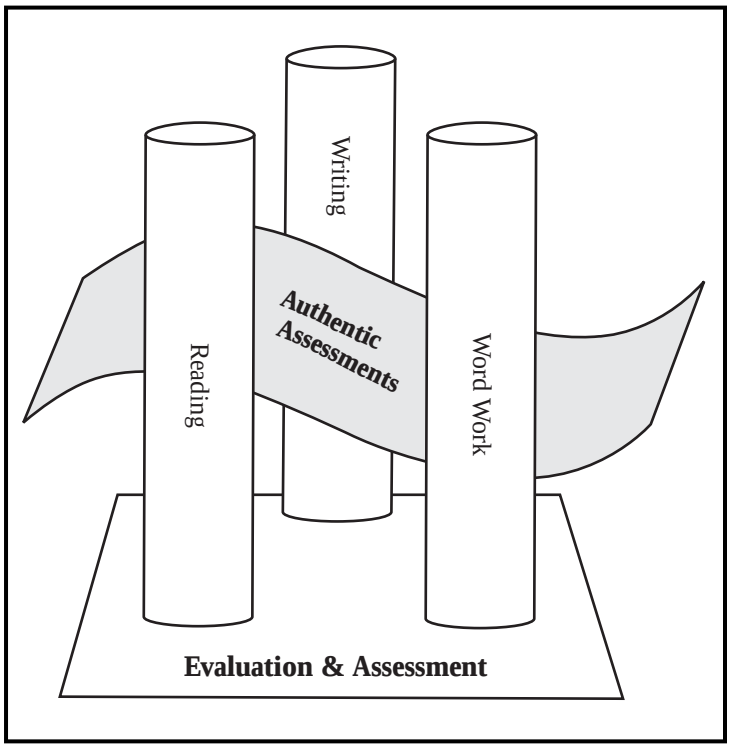
Ongoing Classroom Assessments:

Standards-based Portfolios

The Department of Education requires each K-12 teacher to utilize a Standards-based Portfolio as one of the three criteria to determine a student's promotion into the next grade. This portfolio includes specific selections from student work folders that illustrate how the student approaches, meets and/or exceeds performance standards. Rubrics and teacher commentary are attached to the collection of student work included in portfolios. This portfolio is used to collect student work, check for understanding and assess student growth over time with authentic work samples.

Conferencing

Teachers also get important information by conferring with students during the reading and writing workshop. These conferences provide important opportunities for teachers to listen to and assess each student. Conferences help teachers target specific strategies at "teachable moments" so students can apply suggestions immediately within the context of their independent reading and writing. By collecting information from these conferences, teachers get additional student data they can use to plan instruction.



Ongoing classroom assessments (authentic assessments) are woven among the three pillars of literacy learning.

Studying Student Work

By studying student work in collaborative teams, teachers get a better understanding of what a student is capable of doing. Learning how to "look at" and observe students' strengths and areas of need helps teachers meet individual needs and plan curriculum. These "study groups" can be organized on grade level or across grade level. Groups of teachers can use or create their own rubrics and student checklists to help with this process. Student checklists help teachers set clear expectations for students. This helps students become fully aware of what is expected of them with each new assignment in order for them to be able to do their best work. School-based literacy coaches will be able to assist teachers in learning how to look at, describe and study student work.

In the early grades, ongoing classroom assessments may also include running records, evaluating a child's concepts about print and asking students to:

- Answer comprehension questions
- Retell a story
- Write all of the words that he/she knows in a 5-10 minute period
- Read a high-frequency site word list and/or
- Read decodable word lists

K-8 Standardized (Formal) Assessments

Both the state and city have redesigned assessment programs in English language arts and mathematics based on the performance standards.

It is critical that students attain the necessary skills and are appropriately assessed so that they will be able to meet the rigorous high school graduation requirements. Therefore, schools must begin to assess students long before they enter high school to ensure they have attained the necessary skills that will be required of them later. As a result, the state and city have restructured the standardized assessment systems in the elementary and middle school grades. The current assessment system includes a variety of components that are designed to measure attainment of the standards at key milestone grades, 4 and 8 (state exams in ELA and math), and to evaluate progress toward attainment of the standards in grades 3, 5, 6, and 7 (Citywide ELA and math).

To complete the assessment system for students in the early childhood grades, New York City has developed an Early Childhood Literacy Assessment System (ECLAS) for grades K-3. ECLAS is not at test. It is a tool designed to help early childhood teachers look at each student's individual progress in learning the skills necessary to read and write and to help teachers develop an appropriate instructional program.

Both New York City and New York State have raised academic standards for all students. The state and city assessment programs have been brought into alignment with the higher achievement standards. Furthermore, the current testing system resembles the kind of classroom instruction students should be receiving.

Both New York State and New York City report their test results as criterion-based scale scores that indicate mastery of skills in reference to four proficiency levels: Advanced, Proficient, Basic, and Below Basic.

Formal assessment tools, such as ECLAS or standardized tests, can provide teachers with very useful data. In the primary grades, teachers administer the Early Childhood Literacy Assessment (ECLAS) to each student in order to get detailed information about each student's development of phonemic awareness, letter-sound awareness, fluency, comprehension, and writing. Starting in third grade, students begin taking standardized tests. The results of these tests give teachers an overall level for student performance. Teachers also receive item-by-item breakdowns of each student's test results so that they can see the areas in which students show particular success, and where they appear to struggle.

One of the biggest strengths of formal assessment measures is that they point out what many students in a class have in common. As they go through their ECLAS records, primary grades teachers can see at a glance the five students whose fluency is lagging behind other aspects of their reading. Teachers might begin to work on fluency with these students together as a

group or which seven students have mastered adding and deleting phonemes and are ready to move onto substituting sounds in the middle of words. In September, fifth and ninth grade teachers can look at writing results of the statewide English Language Arts assessment from the previous year to find that more than half of their new class used language that is original and varied, but had trouble sticking to the topic and using careful organization. Being able to see class results all at once flags key areas for teachers' attention.

The Citywide English Language Arts (ELA) Test

The New York City Department of Education administers an English language arts assessment, the Citywide English Language Arts (ELA) test, to students in grades 3, 5, 6, and 7. Test content is closely aligned with learning standards that require students to read, write, and listen in order to gather information, increase comprehension, respond to literature, critically analyze, and evaluate what they have read.

The Citywide ELA test is a multiple-choice timed test of reading comprehension. Students are asked questions based on three different styles of written material: creative, informational, and functional. Creative material is read for enjoyment and includes fiction, poetry, and humor. Informational material is read to learn information about science, social studies, and various cultures, and it includes biographies and general nonfiction materials. Functional passages contain directions on how to perform a task, or material that is written to sway the reader. It includes advertisements, posters, multi-step instructions, and brochures. Passages are diverse and represent our multicultural population.

Test questions range from easy to complex. Students can be asked to do any of the following: recall details, select a main idea, analyze a plot, distinguish between cause and effect, analyze the use of language, draw conclusions, and predict outcomes.

The Early Childhood Literacy Assessment System (ECLAS)

The Early Childhood Literacy Assessment System, ECLAS, is a diagnostic assessment tool that measures the development of each child's literacy skills in grades K-3. It is a tool that enables teachers to tailor instruction to address the needs and strengths of the individual child. ECLAS is comprised of two parts: the ECLAS Kit and the Early Performance Assessment in Language Arts (E-PAL). The kit allows teachers to evaluate student literacy development individually and in small groups. It allows the teacher to see each child's developmental progress in the following literacy strands: phonemic-awareness, phonics, reading and oral expression, listening and writing. ECLAS is administered twice a year, in the fall and in the spring, until the student has mastered the top level of each of the kit's literacy strands.

Early Performance Assessment in Language Arts (E-PAL2)

The Early Performance Assessment in Language Arts (E-PAL2) is an untimed performance assessment of writing responses to literature. Grade 2 students who have mastered level 5 or 6 of the Reading Strand of the ECLAS Kit take the E-PAL2. Second grade students answer two questions in response to a passage. The questions are designed to evaluate how well students understand what they read. They are scored using a rubric. Students receive scores based on the content of their response, as well as their use of the written conventions of English language.

Early Performance Assessment in Language Arts (E-PAL3)

The Early Performance Assessment in Language Arts (E-PAL3) is given to all Grade 3 students. It is an untimed performance assessment of writing in response to literature. Students answer

three questions in response to literature. The questions are designed to evaluate how well students understand what they read. They are scored using a rubric. Students receive scores based on the content of their response, as well as their use of the written conventions of English.

New York State English Language Arts (ELA) Tests

New York State has developed English Language Arts (ELA) tests for students in grades 4 and 8 in order to determine whether students are meeting the learning standards in listening, reading, and writing. These tests also serve as benchmarks for the required high school Regents examinations.

The ELA is a timed test that contains multiple-choice questions and performance assessment items. The multiple-choice questions measure basic comprehension skills. For the performance assessment, students listen to and read passages, then write responses to open-ended questions based on the passages. They also complete an independent writing task in response to a prompt. The reading and listening selections may include stories, articles, or poems. The test is given over a three-day period in fourth grade and a two-day period in eighth grade. These tests are consistent with the English Language Arts Learning Standards which require students to read, write, listen, and speak for: information and understanding, literary response and expression, and critical analysis and evaluation. Students are required to apply the knowledge and skills they have learned.

Teachers and principals use the results from the ELA test to help them make decisions about whether or not a student will be promoted. They also use the results to place students in appropriate classes and special programs, provide students with Academic Intervention Services, and place students in summer school.

Social Studies

State Grade 5 Elementary-Level Social Studies Test

Students in Grade 5 take the State Grade 5 Elementary-Level Social Studies Test. The test serves as an early indicator to determine if students are meeting the five elementary-level New York State Learning Standards for social studies

The test is administered in two one-hour sessions. Part 1 contains 35 multiple-choice questions and several short-answer, constructed response questions. Part 2 contains a document-based question.

The test is designed to measure student achievement of the content, concepts, and skills in the K-4 social studies curriculum. Each student's performance on the test will be the basis for determining whether that student needs academic intervention services in social studies. Each student's performance will fall into one of four performance levels. All students who score within Levels I and II on the test must receive Academic Intervention Services.

State Grade 8 Intermediate Assessment in Social Studies

Students in grade 8 take the State Intermediate Assessment in Social Studies. In addition, students in grade 7 who are participating in an accelerated social studies course, and who complete the program in June may also take the Intermediate Assessment in Social Studies.

The Intermediate Assessment in Social Studies is a timed, one-day, three hour test. It is comprised of three parts. The first part consists of 45 multiple-choice items. The second part con-

tains three or four open-ended, short answer questions. The third part is based on a single document with short, open-ended questions and an essay.

The exam measures knowledge and understanding of the content and skills included in a chronological study of the United States and New York State history. Performance on the Intermediate Assessment in Social Studies serves to determine student progress toward meeting the five intermediate-level social studies standards of: United States and New York history; world history; geography; economics; and civics, citizenship and government.

High School Examinations

Students are required to pass tests in five subject areas: English, mathematics, global history and geography, United States history and government, and science. The Regents Competency Tests are being phased out during 1999-2004. In this transitional period, students can fulfill graduation requirements by passing either the Regents or the RCTs in particular subject areas. During this transitional time, local schools may use 55-64 as the passing score on Regents examinations to meet local diploma requirements. However, a passing score of 65 is required for a Regents diploma. Local diplomas may be awarded through June 2004. For students entering 9th grade in 2000, the passing score on Regents examinations in English and social studies will be 65 for either diploma. Under the revised graduation requirements, students entering 9th grade in 2001 will be the first class of students who must take and pass five Regents examinations with a score of 65 in order to graduate.

Regents Examinations

In the past, Regents examinations were primarily taken by college-bound high school students. Under the revised graduation requirements, students entering the 9th grade in 2001 will be the first class of students who must take and pass five Regents examinations with a score of 65 or greater. The required examinations will be in English, mathematics, global history and geography, United States history and government, and science. In total, there are about 20 different Regents exams spanning various areas in English, social studies, mathematics, science, and languages other than English.

To view a chart of Regents exams and diploma requirements, please visit
http://www.emsc.nysed.gov/part100/pages/diprequire.pdf

Translations of Tests

For detailed information on the languages in which various tests are available, see Citywide Testing Program for English Language.

For more information on the testing program, please visit http://www.nycenet.edu/daa/test info on the Department of Education website

Limitations of Both Formal and Informal Assessments

If teachers use only formal or only informal assessment, they may never have enough information about their students. Taken alone, both kinds of assessment can be misleading; taken together, formal and informal assessment verify each other and give teachers more complete views of their students.

Formal assessments – especially standardized tests – flag areas for teachers to assess themselves. The statewide tests for eighth graders, for instance, usually has just three multiple choice questions to measure how students interpret themes in what they read. A student who

gets three of these wrong may appear to need lots of work in this area. However, talking to this student may show that he understands themes very clearly – a problem inferring unfamiliar vocabulary or mistakes bubbling in information are just two reasons the student missed the correct answers in an area in which he could have done could quite well. Also, by the time teachers see the results of their students' tests, the information may still be generally accurate, but not always so current that teachers do not need to assess students again.

Informal assessment can fill in the gaps in formal assessment, especially when it comes to figuring out not just where students struggle, but why. However, teachers must always consider how they are assessing students. The more teachers recognize that human assessment can be inconsistent or biased, the more vigilantly and thoughtfully they assess, though no one ever assesses with perfect openness and accuracy. As with all teaching skills, it takes lots of practice to become a very skilled assessor. Formal and informal assessments complement each other, like doctors giving second opinions needs. In order to ensure that they have the best overall picture of student performance, teachers should rely on a mix of both.

Section 8:
Professional Resources

About Standards-Based Classrooms

A standards-based classroom is designed to facilitate student's learning. Furniture, materials, and pathways are arranged to help students gain greater independence in their learning. Although there is no single way to design an effective classroom, each classroom needs to be full of resources, with plenty of materials for a range of students to explore. There should be plenty of books and materials arranged throughout the classroom. In addition, each item should be clearly labeled so that it is easily accessible.

A classroom needs to be welcoming. It must be safe for students' bodies, safe for students' feelings, and safe for students' ideas. Varying according to different developmental needs of the students, classrooms should to be organized with careful thought given to the pathways; types of furniture; and how the walls, bulletin boards, and chalkboards are used.

An effective classroom can support your work as a teacher. When students gain greater independence in your classroom, you spend more time teaching and facilitating, and less time managing space and materials.

We have collected a few focusing questions to help you take the time to think carefully about creating an effective, print-rich environment. No matter if the classroom is for pre-kindergarten students, ninth graders, or for adult learners, there are some guiding ideas that help create a productive and supportive environment for risk-taking and inquiry.

The Classroom Environment

Teachers have always taken great pride in creating beautiful classroom environments for the students they teach. An effective standards-based classroom is designed to meet both the developmental and critical thinking needs of the learners. Pathways and the teacher's "field-of-view" need to be unobstructed, the classroom environment should welcome student's curiosity and rigor. When planning your classroom, ask yourself how the physical environment itself can communicate the high priority you place on literacy and mathematics learning. Will your bulletin boards exhibit works in progress? Will you have anchor papers and rubrics posted for all to see? Will you have a specific area to keep your portfolios? Consider the following:

- Is the classroom inviting? Aesthetic and full of students work? Are there interesting "things" displayed around the room that help to make it inviting?
- Are there many wonderful books for students to read? Are they well organized and easily accessible to the students?
- Are multiple copies of these books available? Different Levels? Do they represent a variety of genre - fiction and nonfiction alike?
- Do the books reflect the diverse needs, abilities, and backgrounds of your students?
- Have you planned for a meeting area or other comfortable place where your class can come together for meetings and to hear books read aloud from the very first day of school?
- Have you arranged your desks or tables in clusters so that the students know you value

the learning they do from each other? Are they the correct size for your students?
- Are there spaces for activities/projects, small group meetings, and whole class meetings? Is there a quiet personal space? Are there small cozy spots around the room where partners might settle in with a good book during a block of reading time?
- Is there an easy access/traffic flow? Are there clear pathways in, out, and around the classroom?
- Are the materials clearly labeled and "sized" for your students? Have you had several class meetings to discuss the safety and the cleanliness of the room? Have your students learned where everything belongs?
- Is there a place where the students store their work? Are the student portfolios stored and clearly labeled? Where do you keep your observations?
- Are there teacher's professional materials and resources?
- Are expectations clear? Are rubrics used? If so, are they in "kid language"?
- Are the standards posted in a way that is useful to the students and teacher?

As the year progresses, keep thinking how you may re-design your room for more effective, independent learning. It is helpful to keep records of students' thoughts and ideas, books you've read together, books you plan to read together, strategies you have modeled or students have discovered, and goals you are working toward on chart paper displayed. Students and teachers can then refer to them, as useful reminders or to see how much they have grown. Displayed artifacts from shared lessons can continue to teach long after the lesson is over. With their students, teachers can create and display a range of different charts like:

- Walls of frequently used words (Word Wall)
- Records of word sort activities; Charts about conventions of spelling and grammar
- Rubrics for students to know how to choose "just right" books
- A class chart of ideas about what makes someone a good reader
- A menu of ways to respond to literature that have been experimented with in class
- Questions readers may ask themselves to better understand the story.

Consider:

- Will you be economical in the amount/choice of posters and chart placed around the room so it doesn't become "print-cluttered?"
- Will your bulletin boards clearly state what is expected?
- Is there evidence that learning is taking place?

Daily routines are as much a part of the total classroom environment as a beautifully designed library or math center. Given the constraints of time that we all struggle with, how do we make the most of the time we have? When routines are clear and consistent, students know what to expect and your days are likely to flow more smoothly and with less stress.

Time is a teacher's most precious commodity and lack of it is often his or her greatest concern. Look carefully at how you allocate your time. Given the critical importance of literacy learning, we must plan our days in a way that reflects that importance. Find those extra minutes for read aloud or independent reading, even as students arrive in the morning or clean up in the afternoon. Infuse other curriculum areas with opportunities to read and talk and question.

We have collected a series of questions to help you think about your classroom. Take time to reflect upon these. Discuss them with your grade-level colleagues and your literacy coach. Keep in mind the developmental needs of your students and the curriculum goals you have

for the year.

National Center on Education and the Economy's Characteristics of Standards-Based Schools and Classrooms

Standards-based schools and classrooms exhibit the following characteristics:

Learning Environment/Climate

- is safe and orderly
- is caring
- is respectful – student to student; adult to student; student to adult
- encourages and respects risk-taking with regard to learning
- is exciting and active, with many opportunities for student participation
- accords recognition/celebration to students and staff for their achievement and efforts

Standards and Assessment

- exhibits quality student work illustrating standards, along with the standards and rubrics, in classrooms and halls
- quality work is celebrated
- learning is fun and interesting
- instruction is organized around clear expectations and performance standards; students know what is expected of them
- revision to improve work is allowed, encouraged, and celebrated
- discourse – discussion, dialogue, and thoughtful debate – is encouraged among students and teachers; students and students
- expectations, materials, curriculum, assessment, and instruction are aligned
- ongoing assessment and assessment-based instruction with specific feedback to students is in evidence
- student self-assessment of their work is the norm, based on thorough understanding of the standards
- student work with revision to improve performance is in evidence
- questioning stirs thinking and stimulates dialogue among students and among students and teachers
- tasks involving complex real world problem solving, requiring students to question, explore, research, make decisions, and communicate their findings form the basis for instruction and instruction
- opportunities are provided for students to ask more than information and clarifying questions
- different modes of learning are accommodated to assist all students to achieve the standards

Instructional Systems

- the physical environment provides all students easy access to a wide variety of materials necessary for learning
- the schedule, structure, and climate enhance communication and collaboration between students, staff, and parents
- continuity exists among assignments, classes, grades, and the reporting system
- a variety of grouping strategies are employed for different purposes to enhance student learning
- classroom time is structured to provide enough time to meet standards

- time and the physical environment is organized to facilitate conversation, activity, research based on the standards
- books, e.g., trade books and leveled texts, for guided and independent reading are plentiful and available to students
- math manipulatives and science equipment are available for students' use and experimentation

High Performance Management
- results of assessments are used for planning to improve student performance
- decisions about resource allocation, scheduling, staffing are based on planning for results

Parent Engagement/ Community Outreach
- parent involvement is evident; parents are welcome participants in student learning.
- integrated community services in support of learning are evident, e.g., connections with community health services providers; before- and after-school care; DARE officers; community recreation programs.

In a standards-based school and classroom, teachers characteristically:
- uphold clear standards of conduct in class and through out the school.
- communicate expectations clearly (to students and to parents).
- respect students: what they say, their efforts to learn, their special talents and strengths.
- know the curriculum and teach to the standards.
- use the Principles of Learning and the standards to guide their instruction.
- are knowledgeable about the content and structure of their discipline.
- understand the fundamental relationship between learning and teaching.
- create opportunities for learning and the construction of knowledge.
- design lessons that build to greater depth and complexity of knowledge and skill.
- provide frequent feedback to students that reflects rubrics and standards.
- teach as if each child were their own.
- work collaboratively, focused on their own and their students learning.
- communicate regularly with parents and involve parents.

In a standards-based school and classroom, students characteristically:
- are happy and engaged in learning.
- take responsibility for their own conduct.
- exhibit respect for adults and peers.
- assume responsible roles within the school and classroom.
- are aware of and are able to articulate the standards and the expectations to which they are being held.
- are able to articulate what they are learning, and why, and are able to explain to an observer what is needed to demonstrate knowledge of a concept.
- create quality work and describe what quality work is (work that meets the standards).
- engage in meaningful work; develop products and performances reflective of the standards.
- talk about their work, explain what they need to do to improve it, and are able to revise it.
- demonstrate their knowledge through different avenues: writing, communication, technology, projects, art, etc.
- are motivated and busy; involved in rigorous learning and peer teaching.
- use time to collaborate with each other and share responsibility for a task.
- lead, guide, and teach each other in learning activities to reach the specified goal or targeted expectation.

Bloom's Taxonomy

Bloom's Taxonomy provides an important framework for teachers to use to focus on higher-order thinking. By providing a hierarchy of levels, this taxonomy can assist teachers in designing performance tasks, crafting questions for conferring with students, and providing feedback on student work

This resource is divided into different levels each with **Keywords** that exemplify the level and questions that focus on that same critical thinking level. **Questions for Critical Thinking** can be used in the classroom to develop all levels of thinking within the cognitive domain. The results will be improved attention to detail, increased comprehension and expanded problem solving skills. Use the keywords as guides to structuring questions and tasks. Finish the Questions with content appropriate to the learner. The six Levels are:

Level I	Knowledge
Level II	Comprehension
Level III	Application
Level IV	Analysis
Level V	Synthesis Level VI Evaluation

Level I: Knowledge

Exhibit memory of previously learned material by recalling facts, terms, basic concepts and answers.

Keywords

who	what	why	when	omit	where	which
choose	find	how	define	label	show	spell
list	match	name	relate	tell	recall	select

Questions

- What is…?
- Who were the main…?
- When did…?
- How did ___happen…?
- Can you select?
- Which one…?
- Can you recall…?
- Can you list the three..?
- Where is…?
- Why did…?
- Who was…?
- How is…?
- When did ____ happen?
- How would you describe…?
- How would you explain…?
- How would you show…?

Level II: Comprehension

Demonstrate understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptors and stating main ideas.

Keywords

compare	contrast	demonstrate	interpret	explain
extend	illustrate	infer	outline	relate
rephrase	translate	summarize	show	classify

Questions

- How would you classify the type of...?
- Will you state or interpret in your own words...?
- What facts or ideas show...?
- Which statements support...?
- What can you say about ...?
- Can you explain what is happening...?
- How would you compare...?contrast...?
- How would you rephrase the meaning?
- What is the main idea of .....?
- Which is the best answer...?
- How would you summarize... ?
- What is meant by...?

Level III: Application

Solve problems in new situations by applying acquired knowledge, facts, techniques and rules in a different way.

Keywords

apply	build	choose	construct	develop
interview	make use of	organize	experiment with	plan
select	solve	utilize	model	identify

Questions

- How would you use...?
- What examples can you find to...?
- How would you organize _____ to show...?
- What approach would you use to...?
- What would result if...?
- What elements would you use to change...?
- What questions would you start an interview with ?
- How would you solve ___ using what you've learned...?
- How would you show your understanding of...?
- How would you apply what you learned to develop...?
- What other way would you plan to...?
- Can you make use of the facts to...?
- What facts would you select to show...?

Level IV: Analysis

Examine and break information into parts by identifying motives or causes. Make inferences and find evidence to support generalizations.

Keywords

analyze	categorize	classify	compare	contrast	discover	dissect	divide
examine	inspect	simplify	survey	test for	distinguish	list	distinction
theme	relationships	function	motive	inference	assumption	conclusion	take part in

Questions

- What are the parts or features of...?
- Why do you think...?
- What motive is there...?
- What inference can you make...?
- How would you classify...?
- Can you identify the different parts...?
- What is the relationship between...?
- What is the function of...?
- How is _____ related to...?
- What is the theme...?
- Can you list the parts...?
- What conclusions can you draw...?
- How would you categorize...?
- What evidence can you find...?
- Can you make the distinction between...?
- What ideas justify...?

Level V: Synthesis

Compile information together in a different way by combining elements in a new pattern or proposing alternative solutions.

Keywords

build	choose	combine	compile	compose	construct
create	design	develop	estimate	formulate	imagine
invent	make up	originate	plan	predict	propose
solve	solution	suppose	discuss	modify	change
original	improve	adapt	minimize	maximize	theorize
elaborate	test	happen	delete		

Questions

- What changes would you make to solve...?
- What would happen if...?
- Can you propose an alternative...?
- How would you adapt _____ to create a different...?
- What facts can you compile...?
- What could be combined to improve (change)...?
- How would you test...?
- Can you predict the outcome if...?
- What could be done to minimize (maximize)...?
- Can you think for an original way for the...?
- How would you improve...?
- Can you elaborate on the reason...?
- Can you invent...?
- How could you change (modify) the plot (plan)...?
- What way would you design...?
- Suppose you could _____what would you do...?
- Can you formulate a theory for...?
- How would you estimate the results for...?
- Can you construct a model that would change...?

Level VI: Evaluation

Present and defend opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Keywords

award	choose	conclude	criticize	decide	defend
determine	dispute	evaluate	judge	justify	measure
compare	mark	rate	recommend	rule on	select
agree	appraise	prioritize	opinion	interpret	explain
support	importance	criteria	prove	disprove	assess
influence	perceive	value	estimate	deduct	

Questions

- Do you agree with the actions/outcome...?
- How would you prove/ disprove...?
- Would it be better if...?
- What would you recommend...?
- How would you evaluate...?
- What choice would you have made...?
- How would you prioritize...?
- How would you justify...?
- How would you prioritize the facts...?
- What would you cite to defend the actions...?
- What information would you use to support the view...?
- What is your opinion of...?
- Can you assess the value or importance of...?
- Why did they (the character) choose...?
- How would you rate the...?
- How could you determine...?
- What would you select...?
- What judgment would you make about...?
- Why was it better that...?
- How would you compare the ideas...? the people...?
- What data was used to make the conclusion...?
- Based on what you know, how would you explain...?

Glossary of Literacy Terms

A-B

Alphabetic Principle — The relationship between letters and their sounds.

Alternative Assessment — Alternative assessment provides many different ways, in addition to standardized or in-class tests, for teachers to evaluate student work. Alternative assessment should depict a more complete portrait of the student learner. This assessment provides opportunities for positive interaction and feedback between teacher and student. In this way, both can see student progress and what needs to be learned. A portfolio is an example of an alternative assessment.

Anchor Papers — Anchor papers are student work samples that exemplify varying levels of proficiency according to task-appropriate rubrics. They help students and teachers analyze, examine, and compare student work.

Basal Readers — These are commercially published collections of reading selections, including stories, informational texts, poetry, and plays that have been grouped together by grade level and according to difficulty. Often these selections are leveled. Today, they are more focused on presenting quality literature for students. Many are now redesigned to be "anthologies" and still can be used for specific selections of unabridged literature selections.

Big Books — Oversized books, usually containing rhyme, rhythm, and predictable content, that teachers use for read-alouds in situations that are designed to replicate parent-child book reading and acquaint students with the reading process. These books can be both fiction and non-fiction. These books are often large enough for shared reading and, with the use of post-its, mini-lessons and interactive reading.

Blending — Quickly putting together the sounds of individual letters to produce a word. This is an essential part of the Word Work covered in mini-lessons, one-to-one conferences, Month-by-Month Phonics, guided reading/practice and in the focused Voyager-Passport group (K-3).

C

Checklists — Checklists are record-keeping devices for teachers to record and observe performance in targeted skill areas. They may

also be devices for students to check their own work prior to a conference. Checklists can provide structures for assessing student work by identifying criteria of specific tasks.

Choral Reading

An instructional strategy to help beginning readers who struggle with fluency when they encounter difficult text. The teacher and student(s) look at the same text, the teacher reads aloud slowly, and the student(s) reads along with or slightly behind the teacher's voice. This is often confused with Shared Reading, but they are not the same.

Classroom Libraries

Books that are a permanent part of a classroom and from which students choose during daily independent reading time. Classroom libraries should offer a wide-range of genre at different levels. These books should be thoughtfully presented to the students so they are both inviting and easy to select. Classroom libraries should be in every classroom including Science, Health, Mathematics. Teachers need to help students make appropriate book selections so that books support and expand students reading abilities while provide opportunities for students to apply new strategies

Coaching

Teaching that takes the form of prompts and cues to scaffold students from dependent to independent reading behaviors. Coaching is also a model of professional development that supports teacher learning.

Collection, Selection, . Reflection

This is the process by which students and teachers choose **and** work for standards-based portfolios.

Collection: a compilation of student work over time.

Selection: a specific selection of work from the collection chosen by the student and/or teacher for placement in the portfolio.

Reflection: teacher and student analyze, discuss, and assess the work.

Comprehension

This involves constructing meaning from text. By including strategies or processes so the reader activates existing knowledge, makes connections between text and existing knowledge, questions the text, visualizes, inferences, summarizes, synthesizes, and self-monitors. This is a core focus for Word Work as well as mini-lessons that teach specific strategies along a range of content and genre.

Commentary

See Teacher Commentary.

Concept of Word

This is an important focus in early childhood classrooms. The focus of explicit mini-lessons in reading, writing and word work, it provides knowledge that a written word is stable over time and space (e.g., the letters c - a - t will always be read as

cat). This is an essential learning goal for all students. Also identified as the ability to match spoken word when reading or leaving spaces between words during writing.

Concepts of Print

Like the concept of word, the knowledge of written text that students must develop to become proficient (e.g., matching written words to spoken words, moving through a book from front to back, reading from top to bottom, etc.). Explicit mini-lessons, with specific selections of texts to read to the students, support students' understanding. Immersing students with reading and writing is an essential foundation in the student's emerging concepts.

Conferencing

Conferencing refers to conversations that occur between a teacher and an individual student, a teacher and a small group, or between students, about a piece of work in any subject area. During this time, a teacher gets to know the students' strengths and weaknesses, and provides strategies and techniques in order to enhance student performance. Students set goals for future pieces of work during this time. The teacher takes notes and collects evidence about future instructional steps.

Connect

A comprehension strategy. Proficient readers join their personal experiences and knowledge to portions of the text they are reading in order to construct their own meaning.

Connected Text

Written words that are joined together in a series of sentences (e.g., stories, articles) to convey a message, provide information, etc. Word lists that do not convey meaning are not connected text.

Constructivism

A theory of knowledge or learning that describes students as activity learners who organize new information and relate it to their prior knowledge and learning.

Cueing Systems

Different kinds of sources of information that help the reader to make sense of text. Readers use semantic, syntactic and graphophonic systems to understand text. The semantic system is the information about the meaning of the word which can come from illustrations, prior knowledge of a topic or from predictions. Syntactic information is based upon the familiarity with language "knowing what sounds right". The graphophonic system draws on the reader's knowledge of letters and their sounds. Reading and comprehension is most effective when the student is able to use these three cueing systems together and at service to one another.

D

Decodable Text — Decodable text is text that is matched to the reading level of the reader. The words in decodable text (except for a limited number of high frequency words) are restricted to spelling patterns that the reader can decode given his or her existing correspondence knowledge.

Decoding — The ability to translate the alphabet letters into recognizable sounds (e.g., saying /f/ for the letter f) and to use that knowledge to sound out and pronounce words. This is an essential part of Word Work.

Demonstration — This is a part of Camborne's Conditions of Learning and a critical component of read alouds, shared reading and writing as well as the mini-lessons during the literacy block. In the TO-WITH-BY continuum, demonstration is part of the "TO". Modeling and think alouds are other examples. Demonstration is also part of an effective professional development plan.

Determine Importance — A comprehension strategy. Proficient readers move through text and determine which pieces of information are necessary to construct meaning. This is an important strategy for non-fiction, web-based text and test-taking strategies.

Developmental — A pattern of change that moves from novice through advanced behaviors (e.g., crawling leads to walking; emergent spelling leads to correct spelling). The DOE's comprehensive literacy plan is also developmental from Kindergarten to 9th grade. By mapping the content and performance standards, we have developed a "map" that illustrates a "developmental rigor" that builds and extends year to year. This helps to build a more closely-linked and seamless progression.

Developmental Spelling — Spelling patterns that young students demonstrate as they move toward correct or conventional spelling. Often referred to as emergent, invented, or temporary spelling, this is core concept in understanding how students construct meaning in their writing and how to best support them. Student portfolios can help illustrate how spelling can change over time. It also provides a conceptual frame to look at student's writing and how to best support a child's growth towards standard or conventional spelling.

Dialect — Language variations across cultures. Dialects differ from the standard language forms used in written works

Direct Instruction — A planned, explicit, systematic sequence of instruction that

has a goal or set of goals. Teacher directed. Not synonymous with commercially published programs of the same name.

Directionality Beginning readers' understanding that print is read and written from left to right and moves from top to bottom of a page.

E

Echo Reading An instructional strategy to help beginning readers with difficult text. Teacher and student(s) each have the same text. The teacher reads one part alone (e.g., sentence, line, page). Then the student(s) reads that same text a beat behind the teacher.

Emergent Literacy A view that literacy learning begins at birth and is encouraged by having students participate early in a range of literacy and language activities. Activities formerly identified as pretend reading and/or scribble writing are now recognized as valid, systematic, important developmental steps through which students move on the way to correct or conventional reading and writing.

Environmental Print Common words and messages that guide us through our world (e.g., signs, advertisements, labels, directions). This is print that can surround a classroom as well as print that can be found outside of the school in the community.

Exit Project This is a culminating project in eighth grade through which students demonstrate mastery of aspects specific to a particular content area (i.e. social studies, science). The project aligns with NYC Performance Standards for ELA and Applied Learning. The material represented addresses skills, ideas, and/or concepts appropriate to the grade level as defined by state and city curriculum.

Explicit Instruction A teacher-directed strategy that emphasizes the teaching of a specific task and the steps needed to master it. Often associated with Word Work, this is a strategy that provides students direct and clear instruction. This is part of the "TO" in the TO-WITH-BY continuum. Rubrics can be used to make clear what is expected, too.

Expository Text See Informational Text.

F

Family Literacy Varied and complex ways that family members use written literacy during their interactions with each other (e.g., lists, letters, messages, storybook reading).

Feedback

The teacher's response to students' behaviors as they demonstrate what has been taught. Intended to accelerate learning and encourage self-monitoring. This feedback can occur during one-to-one conferences, portfolio feedback etc.

Flexible Grouping

The temporary grouping of students, for instruction, based on some common need or learning goal. Contrasts with reading groups that remain together for most or all of the school year. This is an essential part of Guided Reading.

Fluency

A reader's expression, phrasing, and speed as she/he reads a text. The term "fluent describes a level of automatic, accurate word recognition and reading that is correlated with better comprehension. Fluency can also refer to speed and efficiency with which words are spelled.

Frustrational Text ("Too Difficult")

Text that is too difficult for a student to read, even with teacher assistance. Reading is labored or word-by-word, with the capacity for comprehension reduced. Sometime known as beyond the "zones of proximal development." The teacher may use a read-aloud instead of assigning this as student reading. Listening centers and/or buddy reading are also strategies that can be used to support the student.

Functional Print

Print that fills a purpose (e.g., signs, directions, lists). This is often part of Narrative Procedure so the reader can actually follow the steps, etc,

G

Genre

Categories used to describe written materials that are based on their shared structure, organization, and/or perspective (e.g., first person narrative, biography, historical fiction, poetry, non-fiction). Genre is often used as a criterion when creating inviting classroom libraries.

Grapheme

A letter that represents a sound (e.g., f represents /f/).

Guided Reading

An instructional procedure in which the teacher works with a small group of students who are reading at about the same achievement level. Students each have a copy of the text and read orally or silently at the same time. The teacher observes, coaches, prompts, and evaluates their performance

Guided Writing

An instructional procedure in which the teacher works with a small group of students who have similar needs and coaches them as they write a composition. The emphasis is on leading students to independent writing.

I

Independent Reading — Text that a student is able to read without assistance. Reading is smooth and fluent with a high percentage of accuracy (95 - 100%) and comprehension.

Independent Writing — The writing that students initiate during journal writing, writing assignments, notes to classmates, notes to parents, etc. It allows a student to practice previously taught writing skills.

Inference — A comprehension strategy that requires readers to "fill in the gaps" in texts. Proficient readers activate and join their own experiences and knowledge with information they read to construct meaning. The combination provides information that is not written in text (e.g., readers might infer from the sentence "She grabbed the handlebars and began pedaling." that the character is riding a bike). Inferences can be made between consecutive sentences, across several paragraphs and across more than one text or other source of information.

Informal Assessment — Information that documents student progress. Usually occurs during normal classroom instruction as the teacher teaches, observes, and interacts with students. Examples can include running records, reading conferences, etc.

Informational Text — A text genre that provides information, persuades, or explains, and is based in truth, as opposed to fiction. Examples include textbooks, newspaper articles, some magazines, and encyclopedias.

Instructional Text ("Just Right") — Text that requires assistance from a teacher but is neither too difficult nor too easy for students to read. Identified by the student's oral or silent reading rate (faster at each grade level), percentage of correctly read words (optimally 95-98 percent), and percentage of correct comprehension responses (at least 70 percent) as text is read.

Interactive Writing — Writing in which the teacher and students compose, with the teacher "sharing the pen" with students at strategic points. By evaluating student development, the teacher chooses when to ask for student participation and when to provide instruction.

Invented Spelling — See Developmental Spelling.

J-K

Journal Writing — A collection of student writing produced over time (often in a notebook). Journal writing an contain correct or emergent spellings and illustrations, can be open-ended or structured by the teacher. It should be used on a regular basis to practice writing instruction that occurs in other settings. This is a place to collect ideas that students may want to develop into more complete writing as they move to publish the pieces.

K-W-L — An instructional strategy that enhances comprehension by documenting what students already Know, what they Want to learn, and then what they do Learn. Some teachers add the letter "H" (How). This meta-cognitive step asks the student to explain HOW they have come to learn something.

Letter Knowledge — Knowledge of the names and shapes of letters.

L

Little Books — The name for sets of small books that are controlled and sequenced for difficulty and length and used to teach reading. Popular in the primary grades, with illustrations closely tied to the text, language is conversational or "natural," as opposed to the more controlled language of earlier reading materials.

Literacy Block — This is a period of uninterrupted time during which students enjoy a variety of appropriately balanced reading and writing experiences with varying levels of teacher support. These experiences will ultimately help students achieve the New York State and City Standards and become lifelong independent readers and writers. See Section 5 for samples.

Letter Knowledge — Knowledge of the names and shapes of letters; to use knowledge of sounds and letters to write phonetically; to learn to recognize high-frequency or sight words; and to use the spelling patterns of known words to decode, read, and spell new words.

M

Matthew Effects — A term first used by K. E. Stanovich to describe situations in which better readers get better and the less-skilled readers

fall further behind. The term is also used as an explanation for why the distance between the achievement of these groups appears to broaden over time.

Mentor — A more knowledgeable person (usually the teacher) who acts as a coach to help a less knowledgeable person. (See Scaffolding.)

Mini-Writing Lesson — Short, specific writing lessons that usually address common concerns (e.g., writing process, craft, strategies, writing or print conventions).

Modeled Writing — An instructional procedure in which the teacher brainstorms, plans, and composes a piece of written text as students watch. It is usually accompanied by a verbal explanation of each stage of the process and done on the board, an overhead, or a large chart.

Modeling. Teacher — performance of specific proficient behaviors (e.g., reading, writing, identifying words, self-monitoring) so that students can observe and learn. The procedure gains power when it is accompanied by a teacher think-aloud that explains the specific proficient behavior.

N-O

Narrative — A text genre that tells a story. It generally includes the elements of character, setting, plot, and theme. Varieties include first-person narratives, fictional stories, and biographies.

Natural Language Text — Texts written to emphasize meaning in a language closer to conversational speech than some other forms of text (e.g., decodable texts, in which words are chosen for their spelling patterns or frequency of occurrence in print). However, all written text differs from regular conversation, whether it focuses on controlled or natural language.

Onset — All the sounds in a word that come before the first vowel (e.g., the /bl/ in the word blank, the /sh/ in ship).

P

Partner Reading — A method to provide reading practice in instructional text and/or to help a student through more difficult text. Two students take turns reading from the same text. If the text is more difficult for one student, the other student gives help.

Performance Descriptions — Each standard has performance descriptions. The ELA stan-

dard in Writing has four performance descriptions: narrative account, narrative procedure, response to literature, and report writing. Each math standard, including Function and Algebra Connections, and Statistics and Probability, has its own set of performance descriptions.

Performance Tasks

Performance tasks are activities that encompass many skills and usually have a direct application to real tasks. These tasks involve constructing knowledge and actively engaged students in meeting the goals of a lesson. They may be scored with checklists and rubrics in relation to performance standards.

Phonemes

Phonemes are the basic, distinctive units of speech sounds in a language. The number of phonemes in a word does not always match the number of letters. For example, dog (d/o/g) and chin (ch/i/n) each have three phonemes, but a different number of letters.

Phonemic awareness

Phonemic awareness is the ability to recognize that language is made up of a series of small sounds. Phonemes are the smallest unit of sound. Children who have achieved phonemic awareness can count, identify and manipulate phonemes.

Phonics

Phonics is the study of the alphabetic principle (the predictable relationship between letters and sounds). Phonics is taught in order to facilitate word recognition, reading comprehension and spelling. The study of phonics along with other decoding strategies gives students multiple ways to comprehend text, build vocabulary, expand their store of letters and words and reduce the effort of decoding while reading.

Portfolio Assessment

An evaluation based on a collection of one student's papers (e.g., writing assignments, assessments) and artifacts (e.g., projects). Provides a multi-faceted way to gauge a student's progress over a period of time. Portfolios are a form of authentic assessment. A standards-based portfolio provides a critical measure of the student's independent work in relation to a set of standards and values. Rubrics, checklists and teacher commentary accompany an effective and comprehensive portfolio system.

Portfolio Conference

This is a conversation between a teacher and an individual student around a piece of work to be included in the student's portfolio. It may be a piece of work selected by the student or teacher. An agenda may be set in advance. The conference may include a discussion of the child as a writer or reader, as well as strategies used in the piece and next

instructional steps. The teacher should maintain a log of all conferences to document student growth and areas of need. Teacher and student comments should be attached to the work before inclusion in the portfolio.

Predictable Book Books that repeat lines and patterns of text. Repetition makes the text memorable and, therefore, easier for young students to remember, read, and reread. Sometimes teachers use author studies and/or genre studies that have a consistent pattern to help students make BOOK-to-BOOK connections.

Prediction Readers' ideas about what will happen in a text that are based on connections to other texts, to knowledge of text structure, and to their personal experiences. Proficient readers predict, consciously or unconsciously, how texts evolve from beginning to end and monitor whether their predictions are correct.

Primary Language The first language in which a student learned to speak. Students who speak in two languages are said to have a first and a second language.

Print Rich Describes a classroom environment in which there is a wide variety and quantity of writing and reading materials that are both visible and available to students and that play important, ongoing roles in significant daily activities.

R

Read-Aloud A teacher reading aloud a book (usually above students' ability to read independently) to either a small or large group of students. Read-alouds may be done for teaching or enjoyment.

Reading Group A static group of 6-12 students, who meet on a regular basis over a semester or year. The teacher judges the students in the group to have similar levels of reading proficiency and has them read and discuss the same instructional-level texts. Skills and strategies are also taught in the group.

Reading Proficiency Reading in which comprehension, fluency, decoding, and rate are well developed.

Receptive Language The level of word knowledge that a student can understand when he/she listens to others. Students usually have a higher level of receptive word understanding than of language that they can use themselves. (See Expressive Language.)

Reflective Assessment The process by which students think or reflect about their

work. They think about ways in which they learn and why they "fail." This metacognitive strategy makes the child become a more aware and self-directed learner. Students are often asked to add a self-assessment to their portfolio work.

Repeated Reading

For teachers, rereading a book aloud to increase students' understanding and/or memory of the text. For students, rereading a book to increase fluency and understanding or to provide enjoyment.

Retelling

An oral reconstruction of a previously read text. Retellings can be used as instruction or for assessment.

Rubric

A rubric is a set of guidelines for distinguishing between performances or pieces of work of different quality. Rubrics should be based on specific standards and be composed of scaled descriptive levels of progress towards results. Rubrics provide clear expectations for both student and teacher. When rubrics are created by the student and teacher together, there is a better chance for students to internalize the criteria and descriptions to support their independent work. Rubrics are an essential part of a standards-based portfolio system.

Running Record

As a child reads a portion of a book, the teacher notes errors, self-corrections, repetitions, re-readings, hesitations, and appeals for help. The focus, first, is on what the child can do when reading, and, secondly, what the child needs to learn to do to become a better reader. Analysis of the results reveals the child's accuracy and self-correction rates; further analysis of the errors and self-corrections reveals the cueing systems (meaning, structure and visual) that the student uses and/or ignores. The Running Record allows the teacher to note and record the reading progress of a child over time. The Running Record also allows the teacher to determine if a given book, either a student's own choice, or a book considered for instruction or for independent reading, is at an appropriate level for him/her.

S

Scaffolding

Teacher coaching, prompting, and cueing students in response to their behaviors during a specific literacy task. As the student becomes more able, teacher support is gradually withdrawn. In the "TO-WITH-BY" continuum, the teacher provides multiple scaffolds to support independent work.

Self-Monitoring

A comprehension strategy. Proficient readers constantly monitor their understanding and make adjustments as nec-

essary.

Self-Selection Students select their own texts to read. Sometimes scaffolded by the teacher (e.g., showing students how to select a text at the right reading and interest level). By having a rich collection of books in the classroom library, the student has a wider selection of books to select from. Teachers should encourage students to experiment with different authors and genres to help expand his/her reading repertoire.

Shared Reading A method of reading a text that is usually too difficult for the student(s) to read without help. The teacher reads aloud at a rate that allows the student(s) to join in, although usually slightly behind the teacher. As she/he reads, the teacher models specific reading behaviors (e.g., decoding, self-monitoring, making meaning).

Shared Writing An instructional strategy in which the teacher and student contribute to plan, brainstorm, compose, and transcribe a composition. Shared writing is frequently done on the board, an overhead projector, or a large chart. Concepts about print are taught and reinforced during writing.

Sight Word Vocabulary See Vocabulary.

Station Sometimes referred to as a learning station, similar to Literacy Stations or Learning Centers used in K-5 classrooms.

Standardized Assessment A testing instrument that has been designed for use in many settings and is accompanied by directions and procedures for administering it in a consistent standardized way that will allow for a common interpretation of scores and an understanding that scores from multiple sites mean the same thing and indicate comparable levels of proficiency. Standardized tests have been checked for validity (i.e., it tests the concept it is intended to test) and reliability.

Standards-based Portfolio This is a collection of student work that reflects grade-specific math and literacy blocks. It should incorporate the various elements of the English Language Arts. The portfolio consists of student work, student self-assessment (checklists), teacher commentary, and rubrics.

Strategy Instruction Instruction that focuses on research-based processes that define particular aspects of reading. Strategy instruction can take place during writing, word study, and comprehension activities.

Syllable A unit of spoken language. In English, a syllable can consist of a vowel sound alone or a vowel sound with one or more

consonant sounds preceding and/or following (e.g., the word camera has three syllables, /cam/, /er/, and /a/).

Synthesize — A comprehension strategy. More complex than a summary, it requires the reader to activate prior knowledge, determine what is important, ask questions of the text, visualize, infer, and self-monitor. These actions come together to create a synthesis of the text and appear to define comprehension or the construction of meaning.

Systematic Comprehension Instruction — A research-based plan of instruction to teach comprehension strategies. The teacher and/or the curriculum determine the sequence.

Systematic Word Study — A plan of instruction for teaching, studying, practicing, and learning words that follows a sequence predetermined by the teacher or the curriculum (i.e., a sequence based on how learning words develops).

T

Teacher Commentary — This is written commentary around a piece of student work. Specific to the portfolio, teacher commentary should include a description of the task and descriptors for student performance. Commentary should be three-fold. It should a) indicate how/where the student is meeting the standards, b) where there are areas for growth, and c) suggested strategies for future instruction. Teacher commentary should be written in developmentally appropriate and student-friendly language

Think-Aloud Strategy — Teacher modeling of a literacy behavior and verbalizing about what he/she is thinking (e.g., reads aloud, stops to ask a question about the text, and verbalizes the question and how it helps him/her to better understand the text).

Tracking — The understanding of and ability to read print from left to right and from the top to the bottom of a page. Also described as the ability to match a spoken word to the printed form of the word.

Trade Book — A book written as a piece of literature (i.e., available in bookstores and libraries). The focus is to inform or entertain, not specifically to teach reading, as are basal readers. (See Basal Readers.)

V

Visualize. — A comprehension strategy. Proficient readers create visual

images as they read and add their own knowledge to those images to construct meaning.

Vocabulary (Listening, Speaking, Reading and Sight).

1. The words students understand and know the meaning of when they hear them.
2. The words student can pronounce and use accurately when they are speaking.
3. The words students understand the meaning of when they are reading but may not necessarily be able to pronounce.
4. The words a student can read and pronounce accurately and automatically, with no necessity for decoding or guessing.

W

Whole Group Instruction — Instruction provided to all members of the class at the same time. Also defined as one activity/task in which all students in the class engage at the same time.

Word Attack — Tasks that readers perform when they do not instantly recognize a word (e.g., left-to-right blending of sounds, using known parts of words, phonics, structural analysis, context, beginning sound + pictures).

Word Wall — A chart or charts that categorize important vocabulary by beginning sounds. Word walls are used for various word-study activities, including practice with writing.

Workshop Model — A workshop model is used in both the literacy and math blocks. In a workshop model, there are three parts. First is a short (10-15 min.) mini-lesson, which includes teacher modeling of specific strategies. Following the mini-lesson, students independently practice these strategies while the teacher confers with individuals and small groups (25-35 min.). Following the independent work, students engage in a whole-class share session (5-10 min.).

Wordless Books — Books without print, in which the storylines are carried by illustrations alone.

Writing Cycle — The process an author uses to produce a published piece of writing from a "seed idea." Typically, this process involves the following stages: prewriting, writing, revising, editing, and publishing.

Bibliography & Professional Resources

BIBLIOGRAPHY

Allen, Janet. *Yellow Brick Road: Shared and Guided Paths to Independent Reading.* Portland Maine: Stenhouse, 2000.

Allington, Richard L. *What Really Matters for Struggling Readers: Designing Research-based Programs.* New York: Longman, 2001.

Anderson, Carl. *How's It Going: A Practical Guide to Conferring with Student Writers.* Portsmouth, NH: Heinemann, 2002.

Atwell, Nancie. *In the Middle: Writing, Reading and Learning with Adolescents.* Portsmouth, NH: Boynton/Cook, 1987.

Beaver, J. *Developmental Reading Assessment.* Upper Arlington, OH: Upper Arlington Public Schools, 1997.

Beck, Isabel, et al. *Questioning the Author: An Approach for Enhancing Student Engagement with Text.* Newark, DE: International Reading Association, 1997.

Board of Education of the City of New York. *Instructional Guides to Literacy.* 2001.

_____. *Toward Higher Standards*. 1999.

_____. *Reading and Writing Grade by Grade*. 1999.

_____. *Performance Standards: English Language Arts, English as a Second Language, Spanish Language Arts*. 1997.

_____. *A Standards-Based Scope & Sequence for Learning*. 2001.

_____. *In Our Own Write.* 1997.

_____. *ECLAS Instructional Guide.* 1999.

_____. *English as a Second Language Professional Development Manual for Special Education Teachers*. 1994.

Bomer, Randy *Time for Meaning: Crafting Literature Lives in the Middle School and High School.* Portsmouth, NH: Heinemann, 1995.

Calkins, Lucy. *The Art of Teaching Reading.* New York: Longman, 2001.

Calkins, Lucy McCormick. *The Art of Teaching Writing*. Portsmouth, NH: Heinemann, 1983.

Clay, M. M. *An Observation Survey of Early Literacy Achievement*. Portsmouth, NH:

Heinemann, 1993.

_____. *Concepts About Print: What Have Children Learned About the Way We Print Language?* Portsmouth, NH: Heinemann, 2000.

_____. *Running Records for Classroom Teachers.* Portsmouth, NH: Heinemann, 2000.

Boyle, O., & Peregoy, S. *Reading, Writing & Learning in ESL: A Resource Book for K-12 Teachers.* Boston, MA: Addison-Wesley, 2002.

Brown, C., & Glazer, S. *Portfolios and Beyond: Collaborative Assessment in Reading and Writing.* Norwood, MA: Christopher-Gordon, 1993.

Burke, K. *How to Assess Authentic Learning*. Arlington, IL: Skylight, 1999.

Cunningham, Patricia and Richard L. Allington. *Classrooms That Work: They Can All Read and Write.* 2nd Ed. New York: Longman, 1999.

Daniels, Harvey. *Literature Circles: Voice and Choice in the Student-Centered Classroom*. York, ME: Stenhouse, 1994.

Fletcher, Ralph and Joann Portalupi. *Writing Workshop: The Essential Guide*. Portsmouth, NH: Heinemann, 2001.

_____. *NonFiction Craft Lessons: Teaching Information Writing K-8*. Portland, ME: Stenhouse, 2001.

_____. *Craft Lessons: Teaching Writing K-8*. York: ME: Stenhouse, 1998.

_____. *How Writers Work: Finding a Process That Works for You*. New York: Harper Collins, 2000.

_____. *A Writer's Notebook: Unlocking the Writer Within You.* New York: Avon Books, 1996.

_____. *Breathing In—Breathing Out: Keeping a Writer's Notebook.* Portsmouth, NH: Heinemann, 1996.

_____. *What a Writer Needs*. Portsmouth, NH: Heinemann, 1993.

Fountas, I., & Pinnell, G. *Guided Reading*. Portsmouth, NH: Heinemann, 1996.

Fountas, Irene C., and Gay Sue Pinnell. *Leveled Books for Readers: Grades 3-6*. Portsmouth, NH: Heinemann, 2002.

_____. *Guiding Readers and Writers Grades 3-6: Teaching Comprehension, Genre, and Content Literacy*. Portsmouth, NH: Heinemann, 2001.

_____. *Matching Books to Readers: Using Leveled Books in Guided Reading, K-3.* Portsmouth, NH: Heinemann, 1999.

_____. *Word Matters: Teaching Phonics and Spelling in the Reading/Writing Classroom.* Portsmouth, NH: Heinemann, 1996.

Freeman, Y., & Freeman, D. *Whole Language for Second Language Learners.* Portsmouth, NH: Heinemann, 1992.

Freeman, Y., & Freeman, D. *Teaching Reading in Multilingual Classrooms.* Portsmouth, NH: Heinemann, 2000.

Graves, Donald H. *A Fresh Look at Writing.* Portsmouth, NH: Heinemann, 1994.

Gibbons, P. *Learning to Learn in a Second Language.* Portsmouth, NH: Heinemann, 1993.

Harp, B. *The Handbook of Literacy Assessment and Evaluation.* Norwood, MA: Christopher-Gordon Publishers, 1996.

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension to Enhance Understanding*. York, ME: Stenhouse, 2000.

Harvey, Stephanie. *Non-Fiction Matters: Reading, Writing and Research in Grades 3-8.* York, ME: Stenhouse, 1998.

_____. *Strategies That Work.* York, ME: Stenhouse, 2000.

Harwayne, Shelley. *Lasting Impressions: Weaving Literature into the Writing Workshop.* Portsmouth, NH: Heinemann, 1992.

Heard, Georgia. *Awakening the Heart: Exploring Poetry in Elementary and Middle School.* Portsmouth, NH: Heinemann, 1998.

_____. *Writing Toward Home*. Portsmouth, NH: Heinemann, 1995.

Hindley, Joanne. *In the Company of Children.* York, ME: Stenhouse, 1996.

Hewitt, G. *A Portfolio Primer*. Portsmouth, NH: Heinemann, 1995.

Keene, Ellin L., and Susan Zimmermann. *Mosaic of Thought: Teaching Comprehension in a Reader's Workshop.* Portsmouth, NH: Heinemann, 1997.

Krashen, Stephen. *The Power of Reading.* Englewood, Co.: Libraries Unlimited., 1992.

Lyons, N. *With Portfolio in Hand: Validating the New Teacher Professionalism.* New York: Teachers College Press, 1998.

McCarrier, Andrea, Irene C. Fountas and Gay Sue Pinnell. *Interactive Writing: How Language and Literacy Come Together, K-2.* Portsmouth, NH: Heinemann, 2000.

McCarthy, T. *Teaching Literary Elements*. New York: Scholastic, 1997.

McGraw, M., et al. *Elementary Grades Assessment: Balanced Assessment for the Mathematics Curriculum*. White Plains, NY: Dale Seymour, 1999.

Morrow, L. *The Literacy Center.* York, ME: Stenhouse, 1997.

Monney, Margaret E. *Reading To, With, and By Children.* Katonah, NY: Richard C. Owen Publishers, Inc., 1990.

National Council of the Teachers of English. *Standards for the English Language Arts.* Urbana, IL: Author, 1996.

_____. Assessing Student Performance Grades K-5. Urbana, IL: Author, 1997.

National Reading Panel. *Teaching Children to Read: An Evidence-Based Assessment of the Scientific Research Literature on Reading and Its Implications for Reading Instruction.* Washington, D.C.: National Institute of Child Health and Human Development, 2000.

Ray, Katie Wood. *The Writing Workshops: Working Through the Hard Parts (And They're All Hard Parts).* Urbana, IL: NCTE, 2001.

Parkes, Brenda. *Read It Again! Revisiting Shared Reading.* Portland, ME: Stenhouse, 2000.

Robb, Laura. *Easy-to-Manage Reading & Writing Conferences.* New York, NY: Scholastic. 1998.

_____. *Teaching Reading in Middle Schools: A Strategic Approach To Teaching Reading That Improves Comprehension and Thinking*. New York Scholastic, 2000.

_____. *Reading Strategies That Work: Teaching Your Students to Become Better Readers.* New York. Scholastic, 1995.

Smith, Frank. *Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read*. New Jersey: Lawrence Erlbaum Associates, 1994.

Snow, C.E., Burns, M.S., & Griffin, P. *Preventing Reading Difficulties in Young Children.* Washington, D.C.: National Academy Press, 1998.

Snowball, Diane and Faye Bolton. *Spelling K-8: Planning and Teaching.* York, ME: Stenhouse, 1999.

Strickland, Dorothy S., Kathy Ganske and Joanne K. Monroe. *Supporting Struggling Readers and Writers: Strategies for Classroom Intervention 3-6*. Portland, ME: Stenhouse, 2002.

Szymusiak, Karen and Franki Sibberson. *Beyond Leveled Books: Supporting Transitional Readers in Grades 2-5.* Portland, ME: Stenhouse, 2001.

Taberski, S. *On Solid Ground.* Portsmouth, NH: Heinemann, 2000.

Trelease, Jim. *The Read Aloud Handbook*. 4th Ed. New York: Penguin, 1995.

The University of the State of New York. *The Teaching of Language Arts to Limited English*

Proficient/English Language Learners: A Resource Guide for All Teachers. Albany, NY: Author, 2001.

The University of the State of New York. *The Teaching of Language Arts to Limited English Proficient/English Language Learners: Learning Standards for English as a Second Language.* Albany, NY: Author, 2002.

Wilhelm, J. *Standards in Practice Grades 6-8.* Urbana, IL: National Council of Teachers of English, 1996.

PROFESSIONAL RESOURCES

Calkins, Lucy McCormick. *The Art of Teaching Writing.* Portsmouth, NH: Heinemann, 1983.

Clay, Marie. *Running Records for Classroom Teachers.* Portsmouth, NH: Heinemann, 2001.

Cunningham, Patricia and Richard L. Allington. *Classrooms That Work: They Can All Read and Write.* 2nd Ed. New York: Longman, 1999.

Daniels, Harvey. *Literature Circles: Voice and Choice in the Student-Centered Classroom.* York, ME: Stenhouse, 1994.

Fletcher, Ralph. and Joann Portalupi. *Writing Workshop: The Essential Guide.* Portsmouth, NH: Heinemann, 2001.

_____. *NonFiction Craft Lessons: Teaching Information Writing K-8.* Portland, ME: Stenhouse, 2001.
_____. *Craft Lessons: Teaching Writing K-8.* York: ME: Stenhouse, 1998.

Fletcher, Ralph. *How Writers Work: Finding a Process That Works for You.* New York: Harper Collins, 2000.

_____. *A Writer's Notebook: Unlocking the Writer Within You.* New York: Avon Books, 1996.

_____. *Breathing In—Breathing Out: Keeping a Writer's Notebook.* Portsmouth, NH: Heinemann, 1996.

_____. *What a Writer Needs.* Portsmouth, NH: Heinemann, 1993.

Fountas, Irene C., and Gay Sue Pinnell. *Leveled Books for Readers: Grades 3-6.* Portsmouth, NH: Heinemann, 2002.

_____. *Guiding Readers and Writers Grades 3-6: Teaching Comprehension, Genre, and Content Literacy*. Portsmouth, NH: Heinemann, 2001.

_____. *Matching Books to Readers: Using Leveled Books in Guided Reading, K-3.* Portsmouth, NH: Heinemann, 1999.

_____. *Guided Reading: Good First Teaching for All Children.* Portsmouth, NH:

Heinemann, 1996.

_____. *Word Matters: Teaching Phonics and Spelling in the Reading/Writing Classroom.* Portsmouth, NH: Heinemann, 1996.

Graves, Donald H. *A Fresh Look at Writing.* Portsmouth, NH: Heinemann, 1994.

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension to Enhance Understanding*. York, ME: Stenhouse, 2000.

Harvey, Stephanie. *Non-Fiction Matters: Reading, Writing and Research in Grades 3-8. York*, ME: Stenhouse, 1998.

Harwayne, Shelley. *Lasting Impressions: Weaving Literature into the Writing Workshop*. Portsmouth, NH: Heinemann, 1992.

Heard, Georgia. *Awakening the Heart: Exploring Poetry in Elementary and Middle School.* Portsmouth, NH: Heinemann, 1998.

_____. *Writing Toward Home*. Portsmouth, NH: Heinemann, 1995.

Hindley, Joanne. *In the Company of Children.* York, ME: Stenhouse, 1996.

Keene, Ellin L., and Susan Zimmermann. *Mosaic of Thought: Teaching Comprehension in a Reader's Workshop.* Portsmouth, NH: Heinemann, 1997.

Krashen, Stephen. *The Power of Reading*. Englewood, Co.: Libraries Unlimited, 1992.

McCarrier, Andrea, Irene C. Fountas and Gay Sue Pinnell. *Interactive Writing: How Language and Literacy Come Together, K-2.* Portsmouth, NH: Heinemann, 2000.

Monney, Margaret E. *Reading To, With, and By Children.* Katonah, NY: Richard C. Owen Publishers, Inc., 1990.

Parkes, Brenda. *Read It Again! Revisiting Shared Reading.* Portland, ME: Stenhouse, 2000.

Ray, Katie Wood. *The Writing Workshops: Working Through the Hard Parts (And They're All Hard Parts)*. Urbana, ILL: NCTE, 2001.

Robb, Laura. *Teaching Reading in Middle Schools: A Strategic Approach To Teaching Reading That Improves Comprehension and Thinking.* New York Scholastic, 2000.

_____. Reading Strategies *That Work: Teaching Your Students to Become Better Readers.* New York. Scholastic, 1995.

Smith, Frank. *Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read.* New Jersey: Lawrence Erlbaum Associates, 1994.

Strickland, Dorothy S., Kathy Ganske and Joanne K. Monroe. *Supporting Struggling Readers and Writers: Strategies for Classroom Intervention 3-6.* Portland, ME: Stenhouse, 2002

Taberski, Sharon. *On Solid Ground: Strategies for Teaching and Reading, K-3.* Portsmouth, NH: Heinemann, 2000.

Trelease, Jim. *The Read Aloud Handbook.* 4th Ed. New York: Penguin, 1995.

Szymusiak, Karen and Franki Sibberson. *Beyond Leveled Books: Supporting Transitional Readers in Grades 2-5.* Portland, ME: Stenhouse, 2001.

Snowball, Diane, and Faye Bolton. *Spelling K-8: Planning and Teaching*. York, ME: Stenhouse. 1999

WEB SITES

To keep the list of Internet literacy links up-to-date and functional, the number of recommended sites has been limited to a few. An updated list of literacy sites is available at the New York City Department of Education's Division of Literacy web page.

http://www.nycenet.edu/dis/

In addition, the following sites are recommended:

www.ufttc.org
www.nysed.gov/
www.teachersnetwork.org
www.lasw.org
www.reading.org
www.readingonline.org
www.stenhouse.com
http://www.ucalgary.ca/~dkbrown/
http://www.literacy.uconn.edu/litstan.htm

Section 9:
Customized Strategies for Different Stakeholders

Introduction to Professional Development

About Professional Development Modules (PDMS)

- These PDMs are specifically designed to be used by school administrators and/or the coaches to support school-based professional development. Aligned with the DOE's Handbook on Literacy, PDMs use the professional development standards designed by the National Staff Development Council as an organizing structure.

- Each PDM is divided into different boxes that state the "essentials" and offers the facilitator a lesson plan that can be replicated and/or customized to meet the specific needs of a specific school.

- The Literacy Team at the DOE will be producing additional PDMs throughout the year to support on-going professional development that is standards-driven and aligns the Literacy Handbook with effective classroom practice.-

Leadership PDM Planning Grid

Date: September 2003 **Focus:** Balanced Literacy	**Audience:** Full Faculty	**Time:** As Needed	**Facilitated by:** School Leader - A.P. - Coach

Big Ideas to be explored:

1. Components of a balanced literacy program
2. Designing a balanced literacy schedule
3. Finding the relationship between classroom arrangement and balanced literacy
4. The reading/writing connection.

Agenda:

1. Greet
2. Opening Process
3. Jig-Saw reading about Balanced Literacy
4. Scheduling a Balanced-literacy week
5. Finding the connections between balanced literacy and classroom design
6. Share-out and create list of "essentials"

Materials Needed:

1. Section 1 and 4 in the Handbook
3. Copies of blank Schedule
2. Chart paper
3. Masking tape
4. Markers

Context:

1. Need to continue to focus on English Language Arts and high standards.
2. We need to revisit a balanced-literacy approach.
3. We need to understand the different components of balanced literacy and how to plan developmentally appropriate lessons.
4. Working in grade-level pairs/groups (depending on school size).

Content:

1. Elements of a Balanced Literacy Approach.
2. How to build a weekly schedule for Balanced Literacy
3. How to plan a developmentally appropriate balanced literacy block.

Process:

1. Greet and provide overview of today's session on balanced literacy. Explain why we need to focus on literacy schedules. [15 min]
2. Have teachers sit in grade level groups. Do a "jig-saw" read of Section 1 in the handbook in pairs (ask each pair to read 2-4 pages of the handbook and then share with others until whole chapter is covered). Discuss "What makes a up a Comprehensive and Balanced approach to Literacy?" your table. [25 min.]
3. Read over the Section 4 of the Handbook with your partner, selecting similar grade level sample schedules to discuss. With your grade-level partner design a "90 minute" literacy block that includes Reading Workshop, Writing Workshop and Word Work. Be as specific as possible- including specific books and content focus- giving reasons why you designed the schedule is a particular way. Copy schedule on chart paper and share with your faculty. [45 –60 min.]
4. Think about the Literacy Block and the different literacy centers. With your grade-level partner(s) make a list of possible literacy center activities .Write your literacy-center ideas down on chart paper, post it next to your schedule and share it with your colleagues. Once all the charts are up, look for some similarities- and check for "developmental rigor". (Note: If time allows, complete a "Compare & Contrast between different grade levels) [15 min.]
5. Collect charts, transcribe and pass out so each teacher sees the range of possibilities within a workshop model.

Assessments:

1. Ask teachers to share completed sample Literacy blocks
2. Have teachers across different grade levels to share their schedules to see how there is a developmental overlap.
3. Check to see how this schedules are "actualized" in the classrooms...

Balanced Literacy PDM Planning Grid

Grade_____

Sample 1

Mini-Lesson Whole Class		
Independent Work and Pairs & Small, Flexible Groups Based on Student Needs		
Group Share (Whole Class)		

Leadership PDM Planning Grid

Date: September 2003 **Focus:** Classroom Environment	**Audience:** Full Faculty	**Time:** As Needed	**Facilitated by:** School Leader - A.P. - Coach

Big Ideas to be explored:

1. Creating Standards-based classrooms
2. Setting up and classroom for literacy learning
3. Print-rich environment

Context:

1. The classroom environment can support the teacher if it is designed thoughtfully.
2. Teachers need time to think about HOW they set up the classroom.
3. A Standards-based classroom creates the conditions necessary for a balanced math and balanced literacy approach.
4. Teachers should work in grade-level teams

Agenda:

1. Greetings
2. Opening Process
3. Overview of Classroom environments
4. Think-Pair-Share w/ focusing question
6. Share-out and create list of "essentials"
7. Build classroom designs
8. Present classroom designs
9. Feedback and next steps

Content: How to create a model, standards-based classroom.

Process:

1. Greet and explain why setting up a classroom thoughtfully is so important. Set up activity with small groups on grade levels (Elementary: PreK-2; Grades 3-5/6 with Cluster teachers assigned) (Middle: grade and subject areas with cluster teachers assigned) [15 min]

2. Set-up Think-Pair-Share. "What does an effective literacy classroom look like?" Each table lists on chart paper what is necessary for an effective, developmentally appropriate standards-based classroom. Share out to the faculty. School Leader collects on chart paper [45 min]

3. Working in grade-level pairs, read Section 9's, "About Standards-Based Classrooms" from the Literacy Handbook, including the focusing questions and look at the model classroom layouts (in this packet). Review chart on "effective classrooms" and sketch-out your new classroom. Share your designs with your partner, and then with your table. Be prepared to explain your design decisions. Refer back to the chapter for your rationale. Revise, if necessary after the table-discussion. Have teachers keep designs. [45-60 min]

4. Have whole faculty discussion on classroom design. Complete evaluation form. [15-20 min]

5. Teachers start to set up new classroom environments.

Materials Needed:

1. Reprint Section 9 in Literacy Handbook on "Standards-Based Classrooms"
2. Make additional copies of sample classroom maps included in this PDM
3. Chart paper
4. Masking tape
5. Markers, pens and pencils
6. Blank 8 1/2 x 11 paper

Evaluation:

- Listen to teachers discussions
- Teachers complete feedback form
- Look at classroom designs, and then visit classrooms. Use designs to confer with teachers.

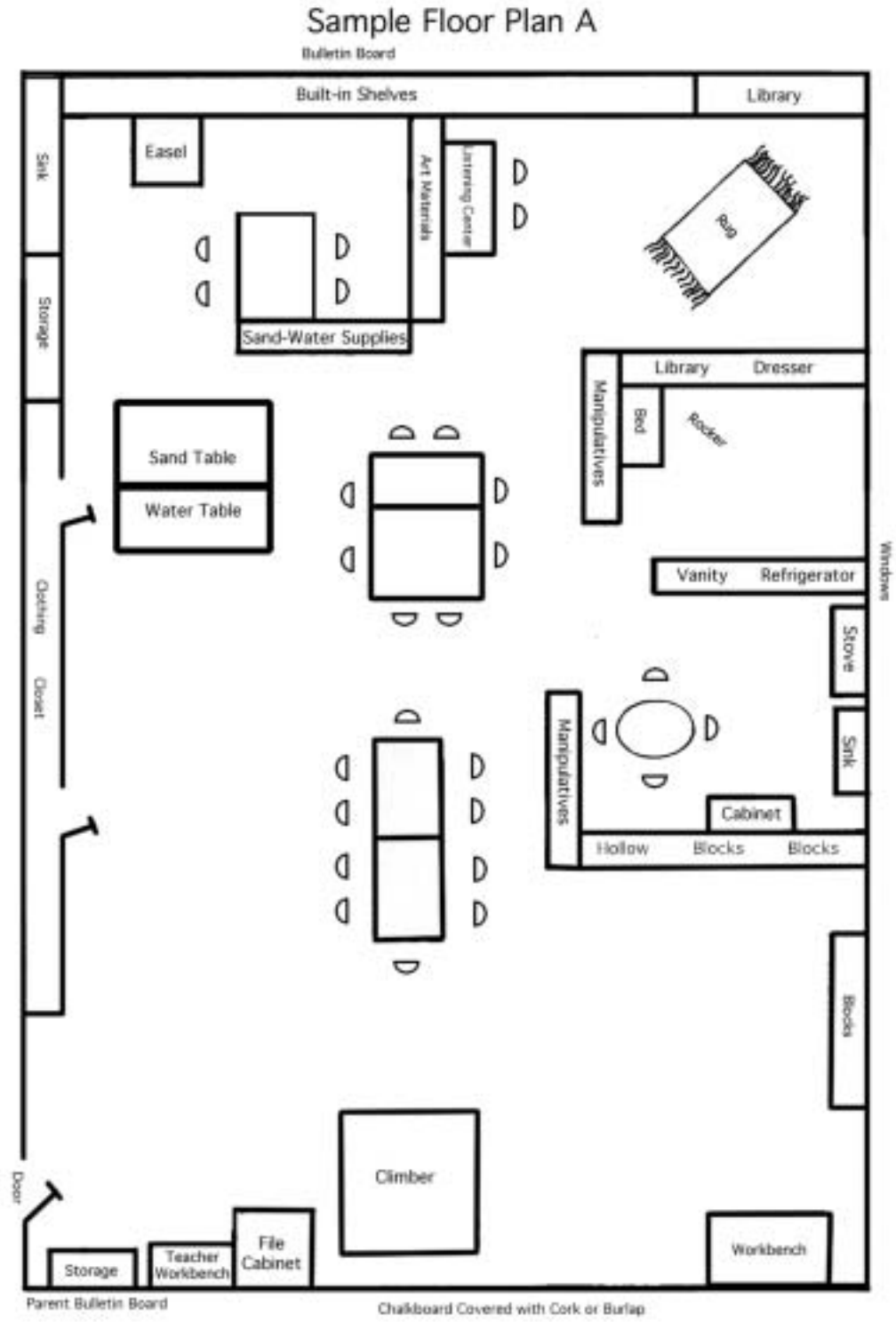
Initial Classroom Layout Design

Classroom Environment

Floor Plans

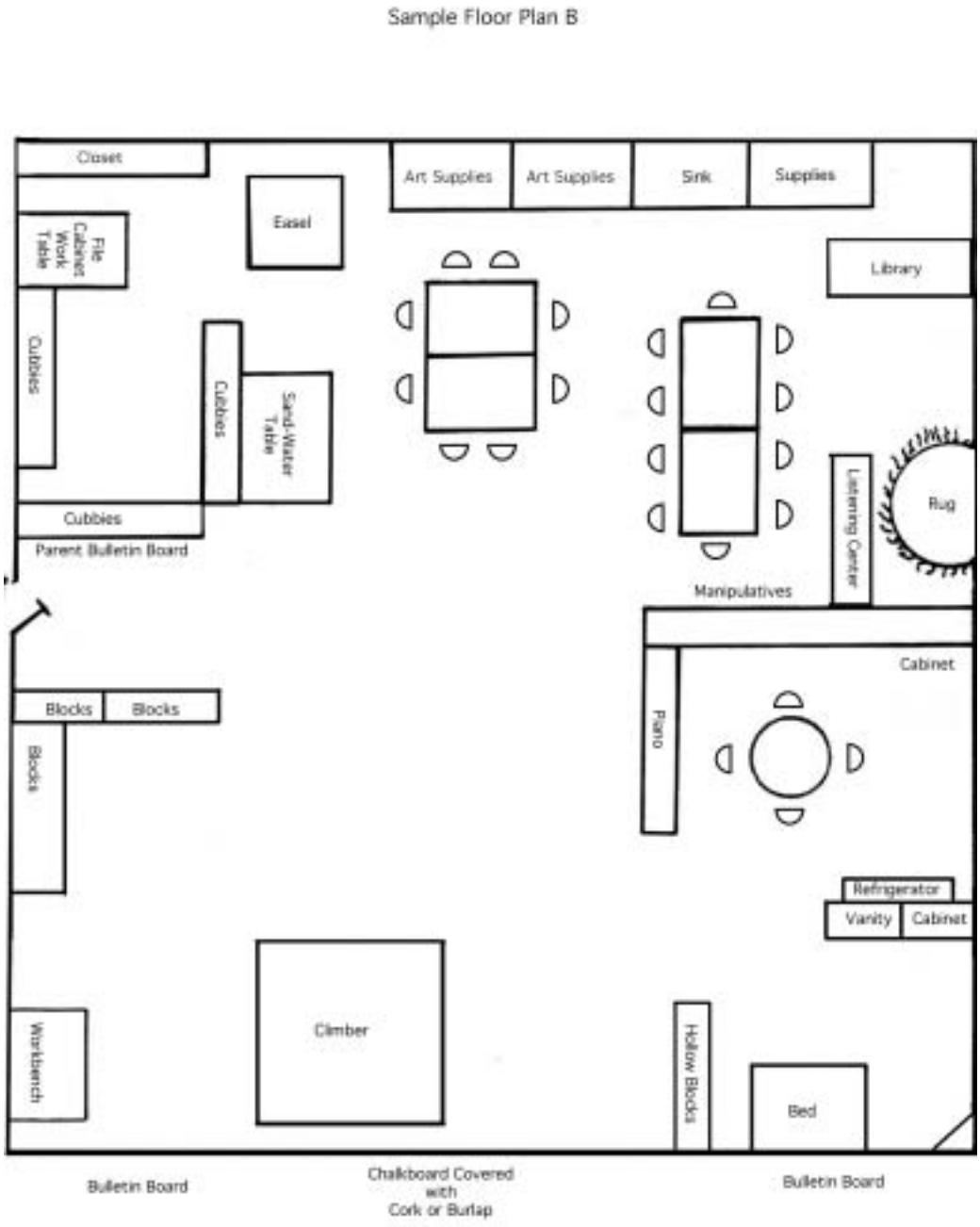
Pre-K & Kindergarten Floor Plans

Sample floor plan A



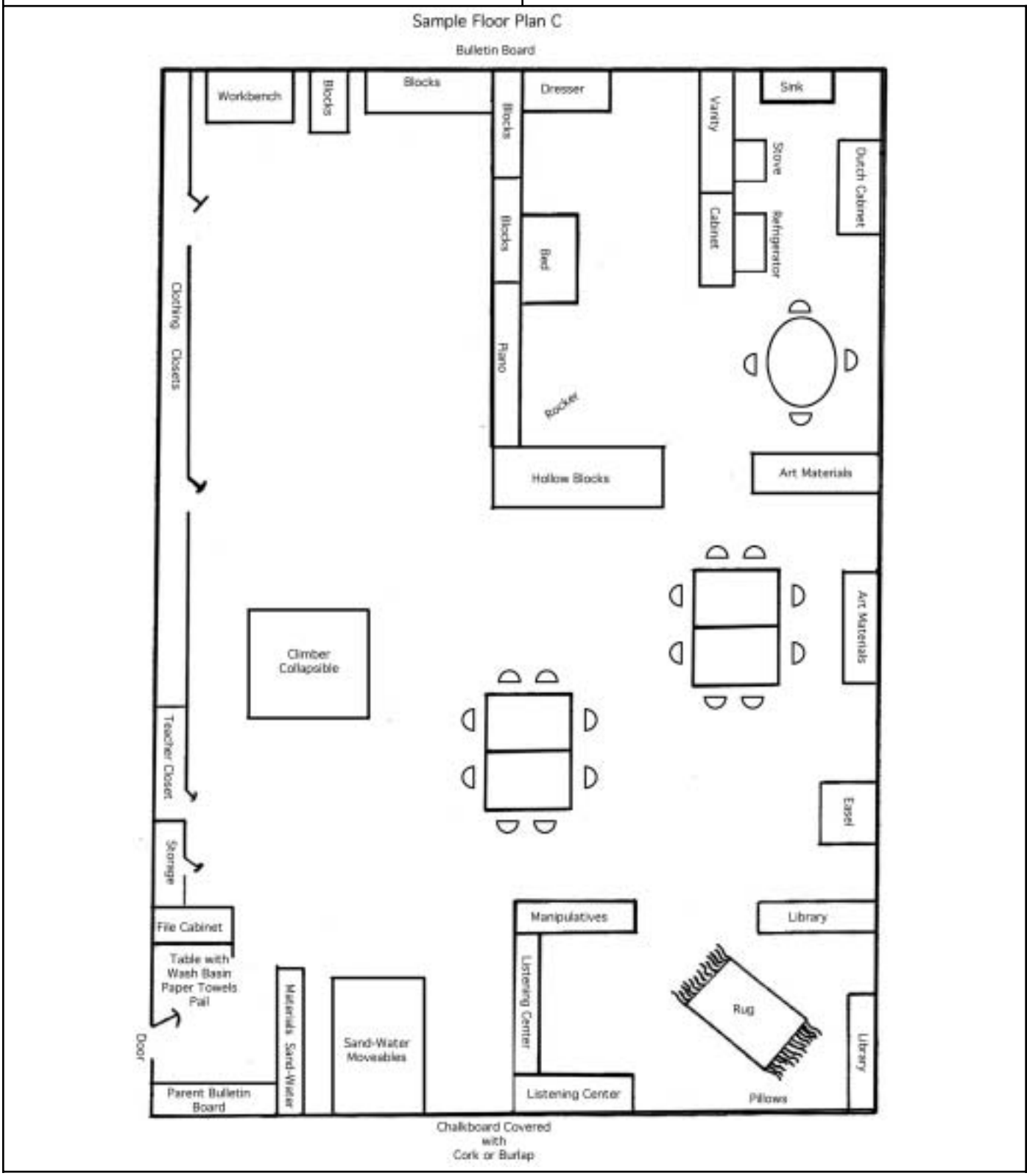
Pre-K & Kindergarten Floor Plans

Sample floor plan B



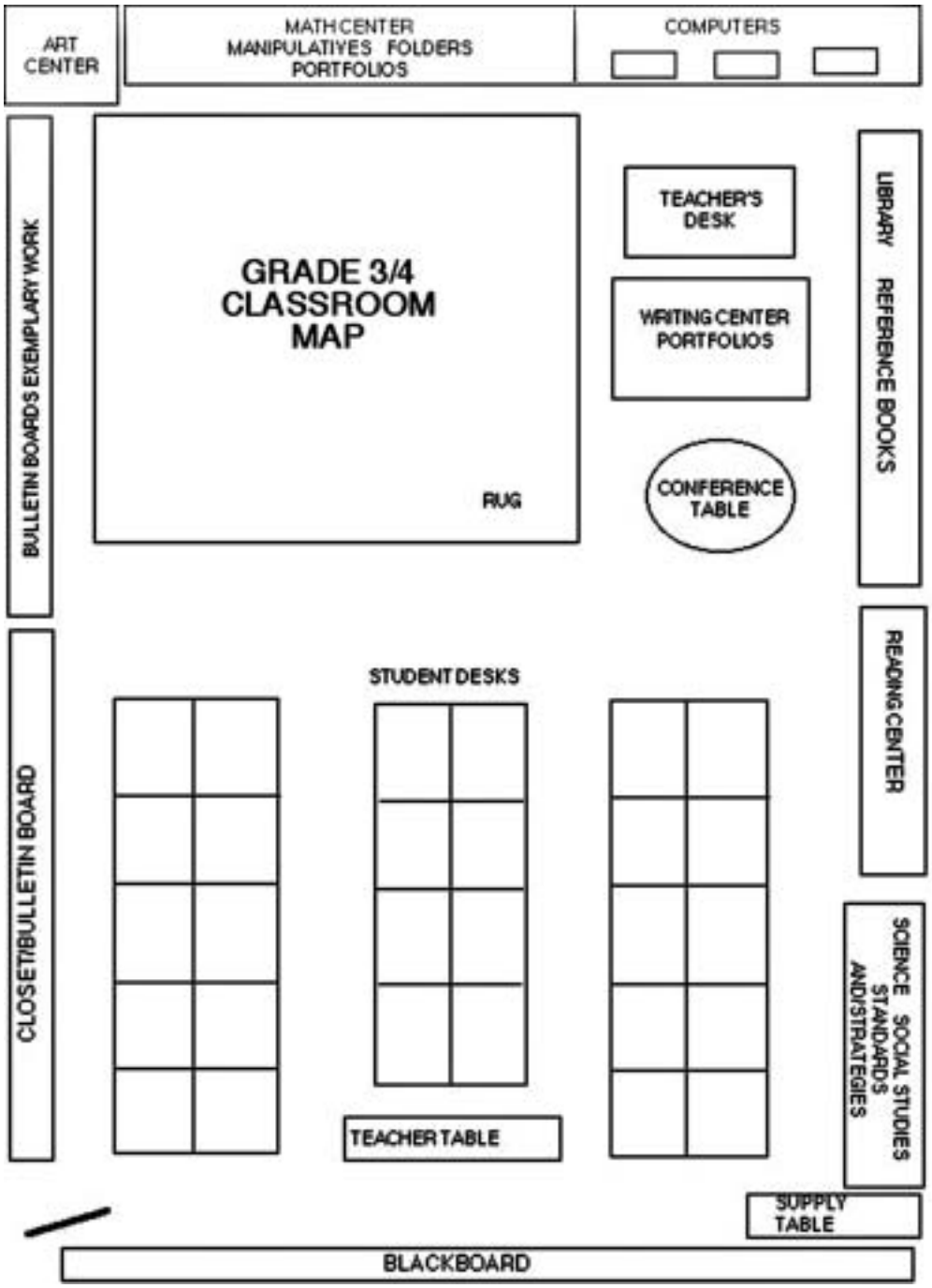
Pre-K & Kindergarten Floor Plans

Sample floor plan C



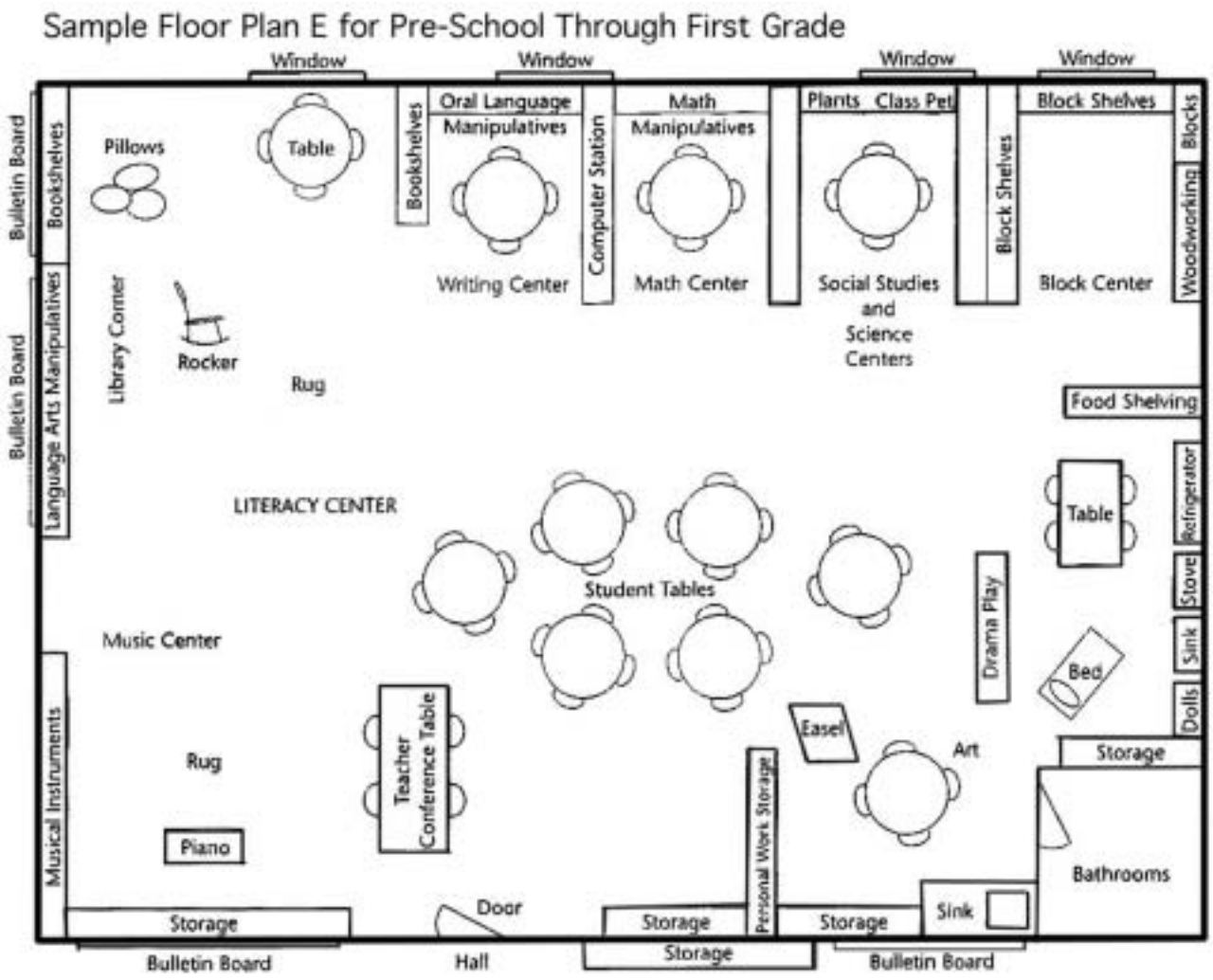
Pre-K & Kindergarten Floor Plans

Sample floor plan D



Classroom Floor Plan for Preschool Through First Grade

Sample floor plan E

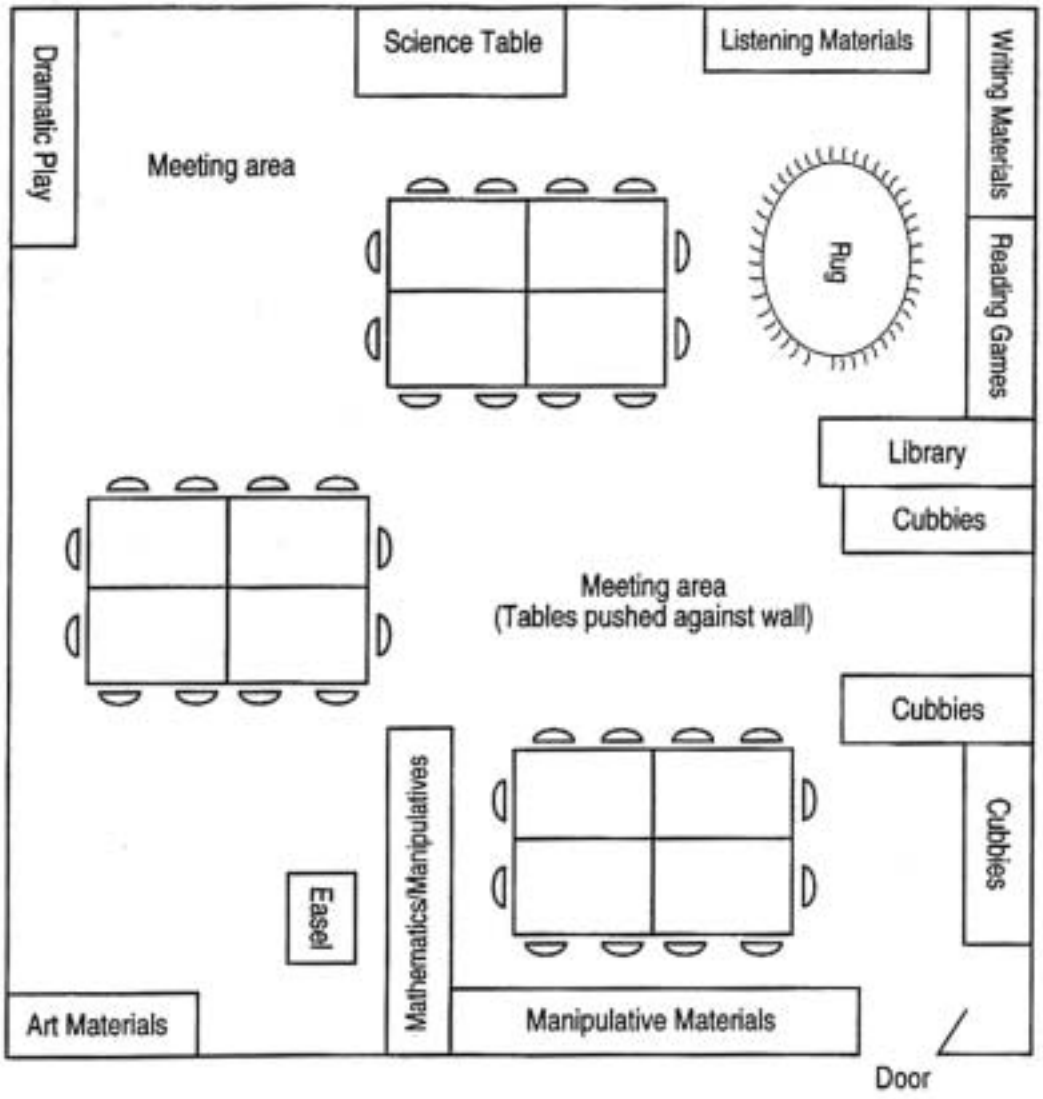


Classroom Floor Plan for Grades 1 & 2

Sample floor plan F

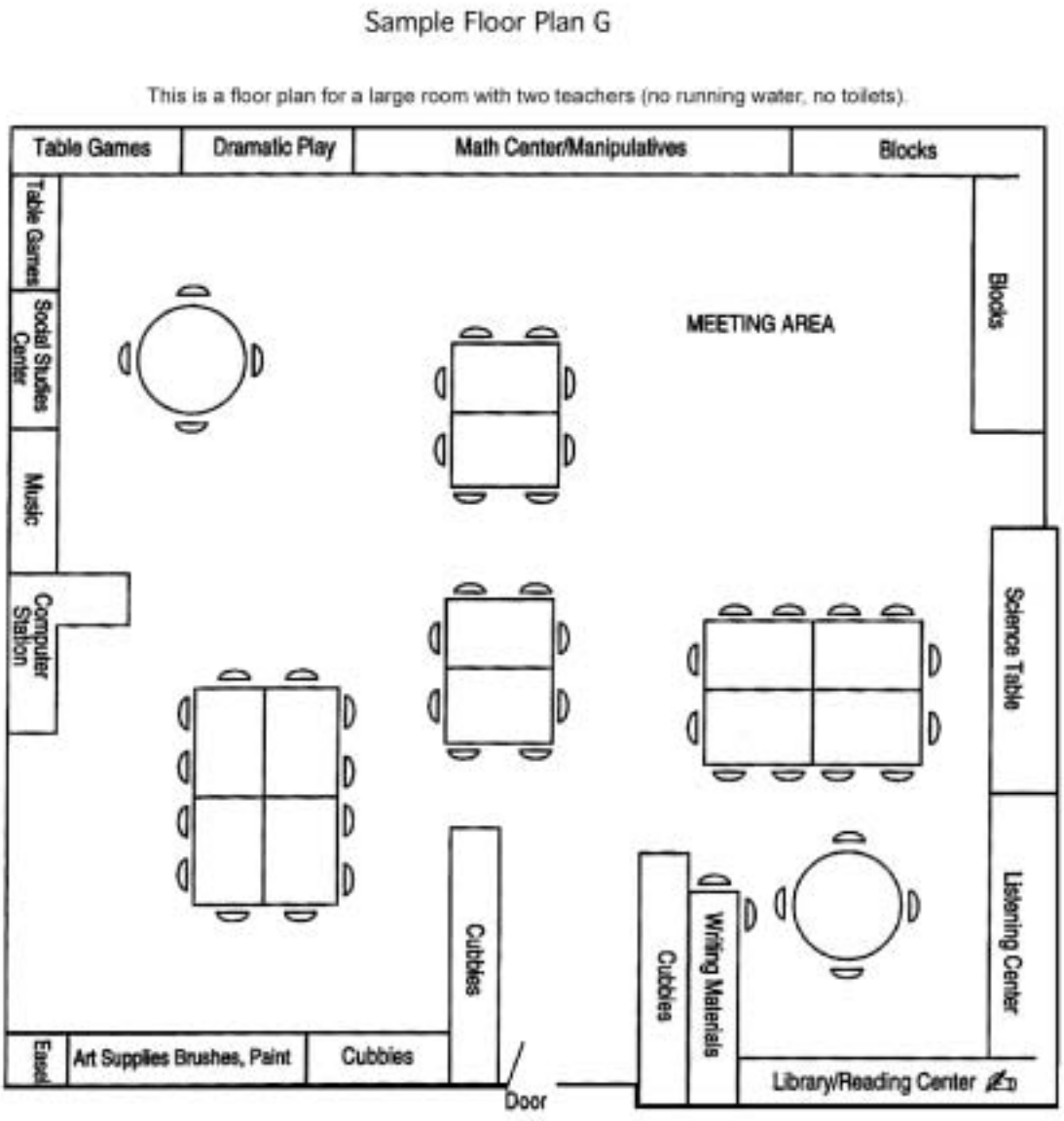
Sample Floor Plan F

This is a floor plan for a small room with no running water and no toilets.



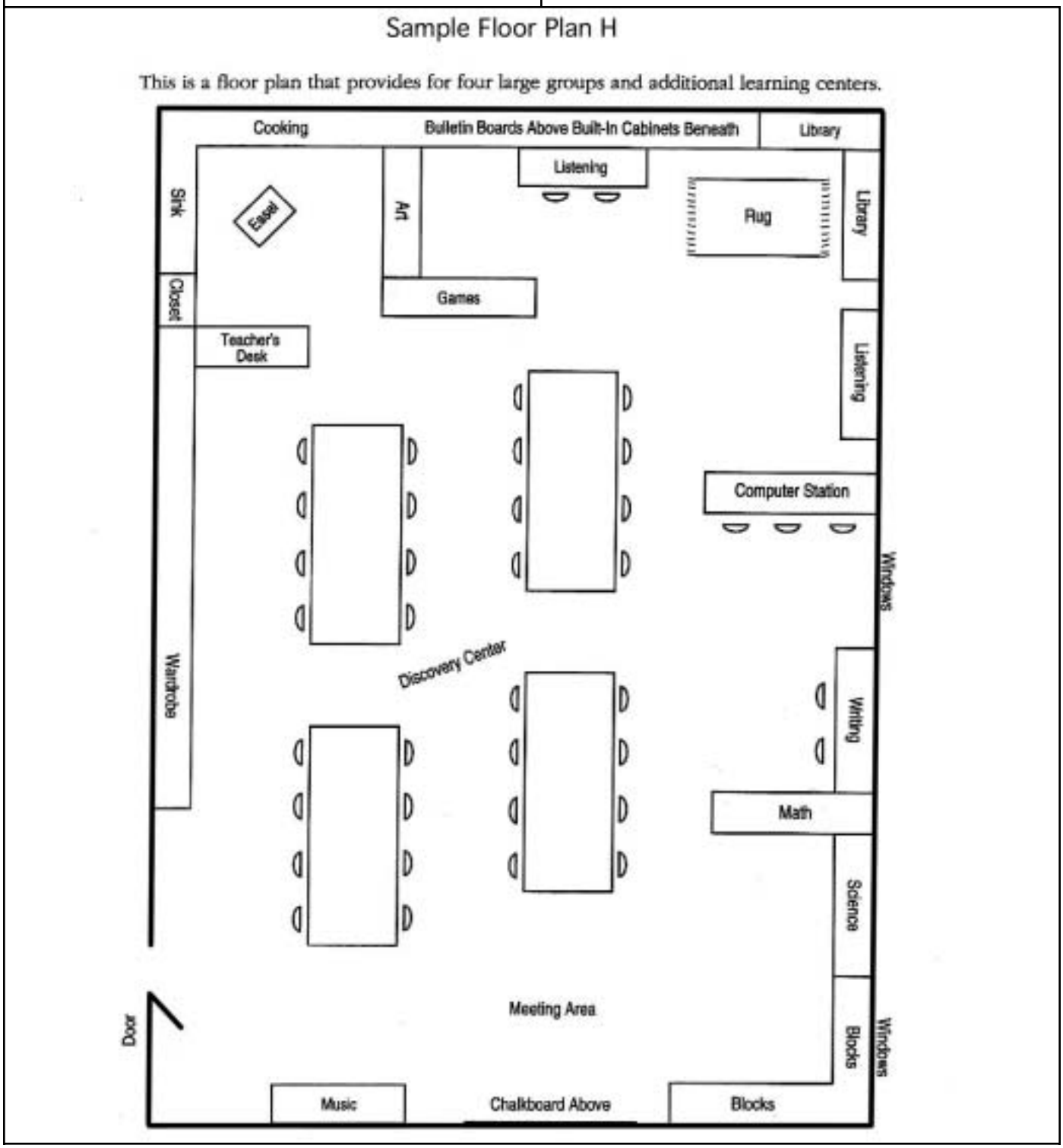
Classroom Floor Plan for Grades 1 & 2

Sample floor plan G



Classroom Floor Plan for Grades 1 & 2

Sample Floor Plan H

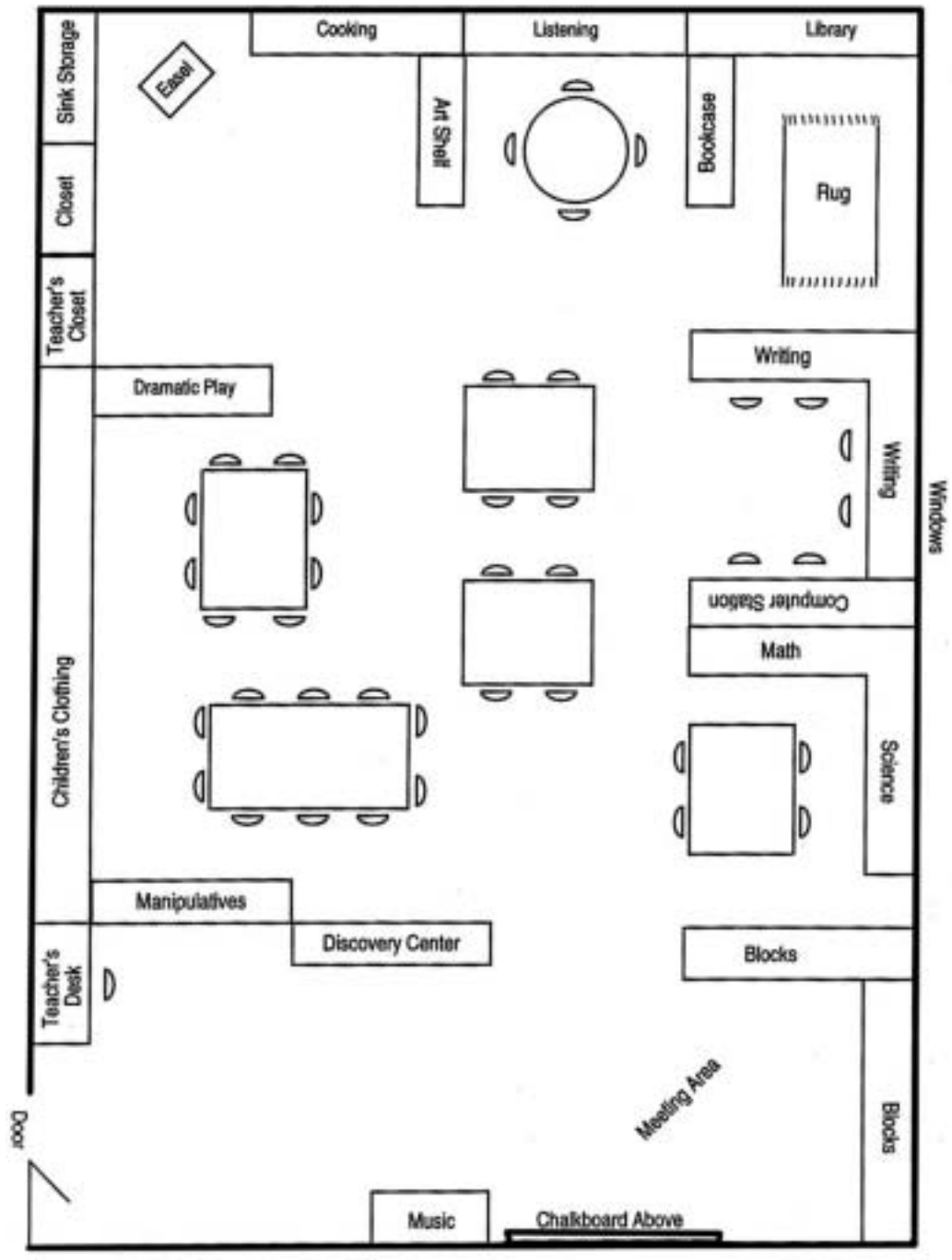


Classroom Floor Plan for Grades 1 & 2

Sample Floor Plan I

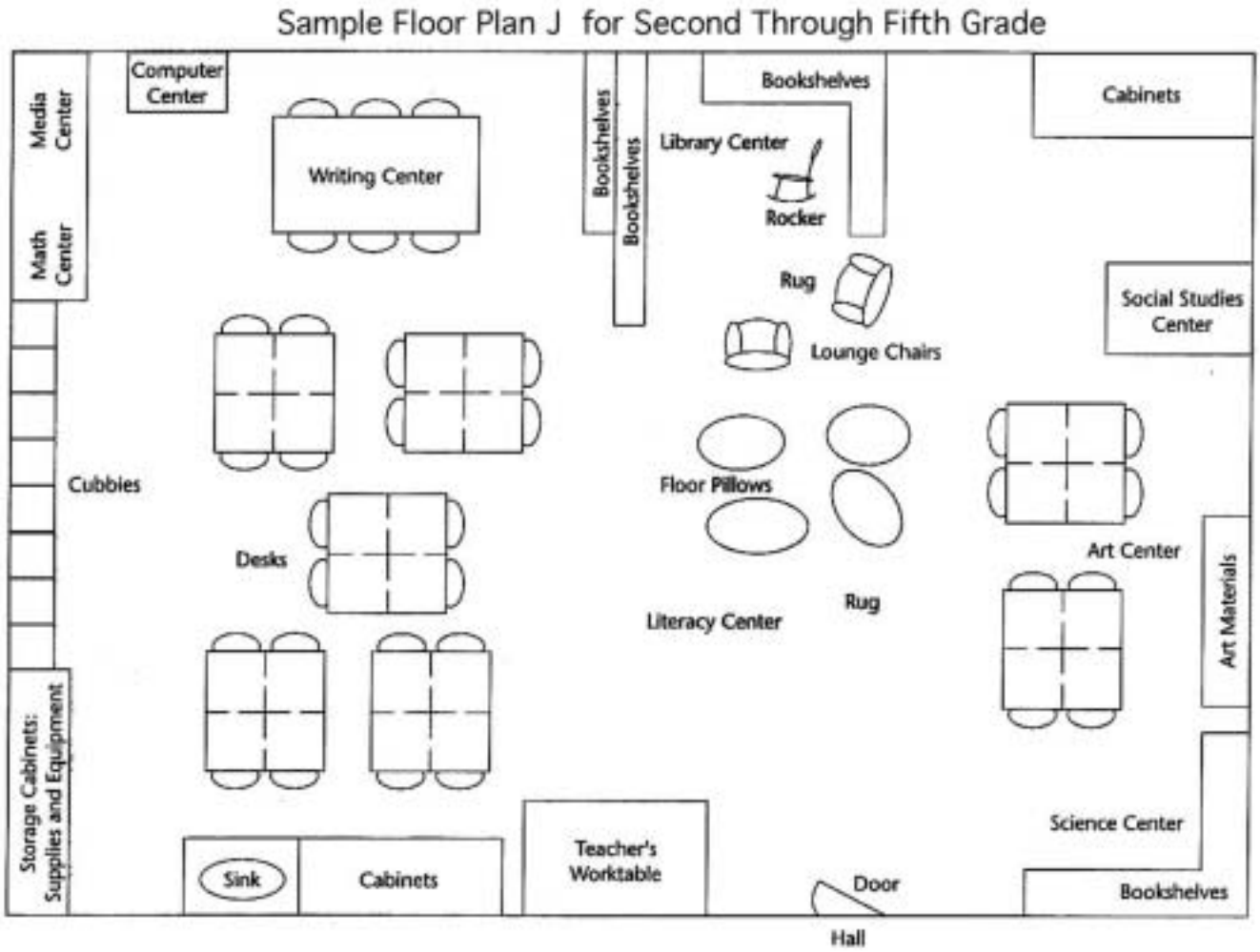
Sample Floor Plan I

This is a floor plan that reflects an open classroom approach.



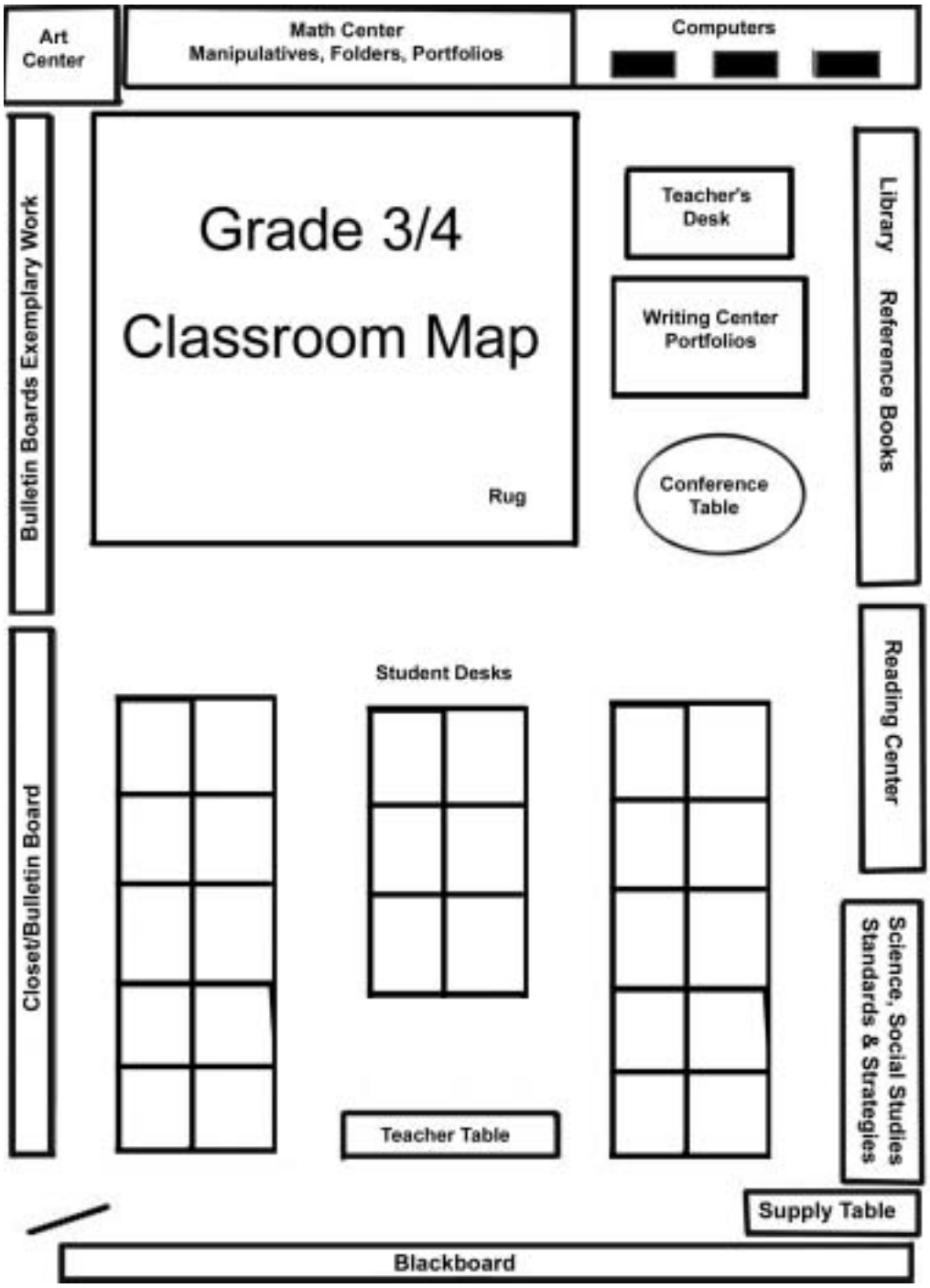
Classroom Floor Plan for Grades 2 Through 5

Sample Floor Plan J



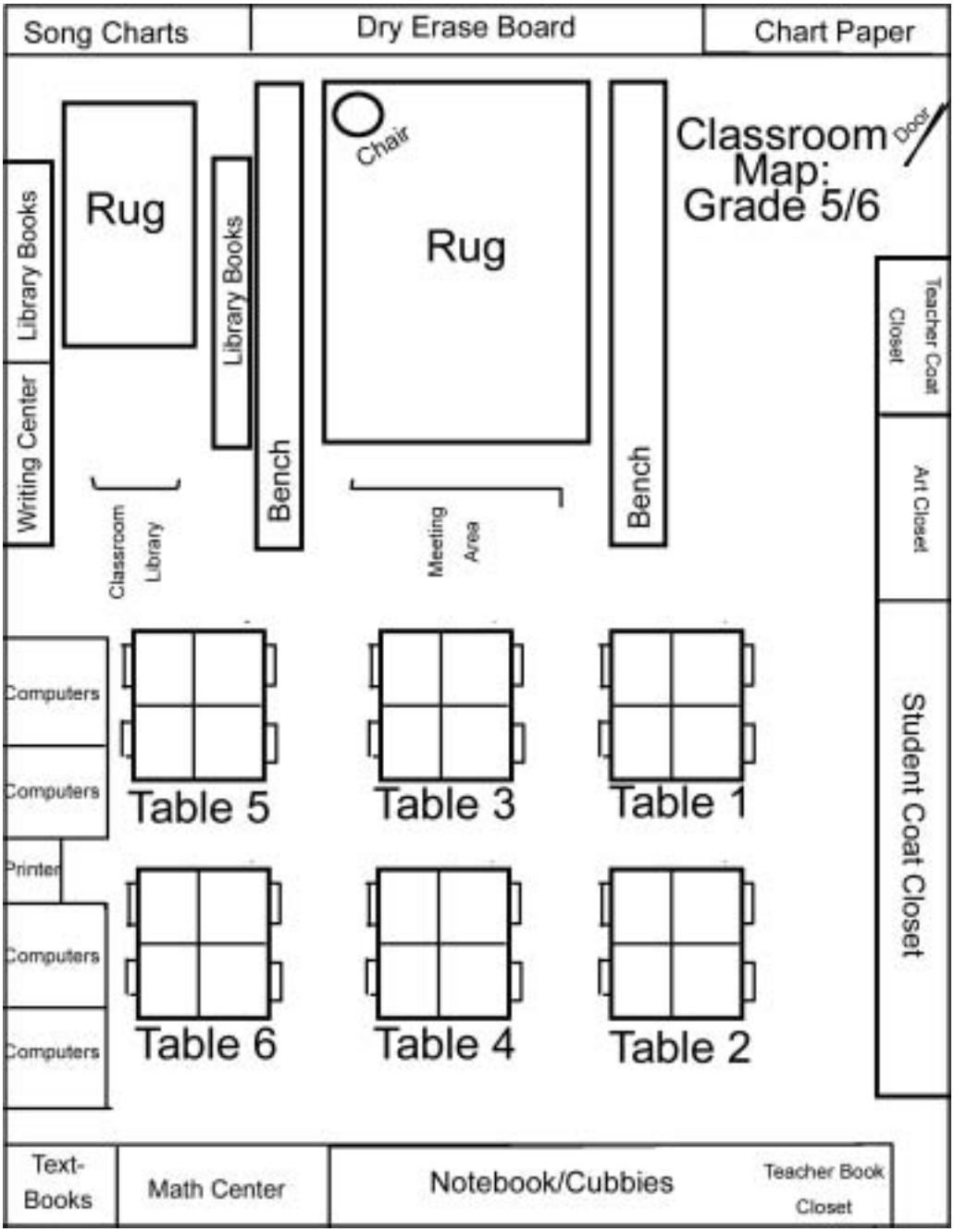
Classroom Floor Plan for Grades 3/4

Sample Floor Plan K

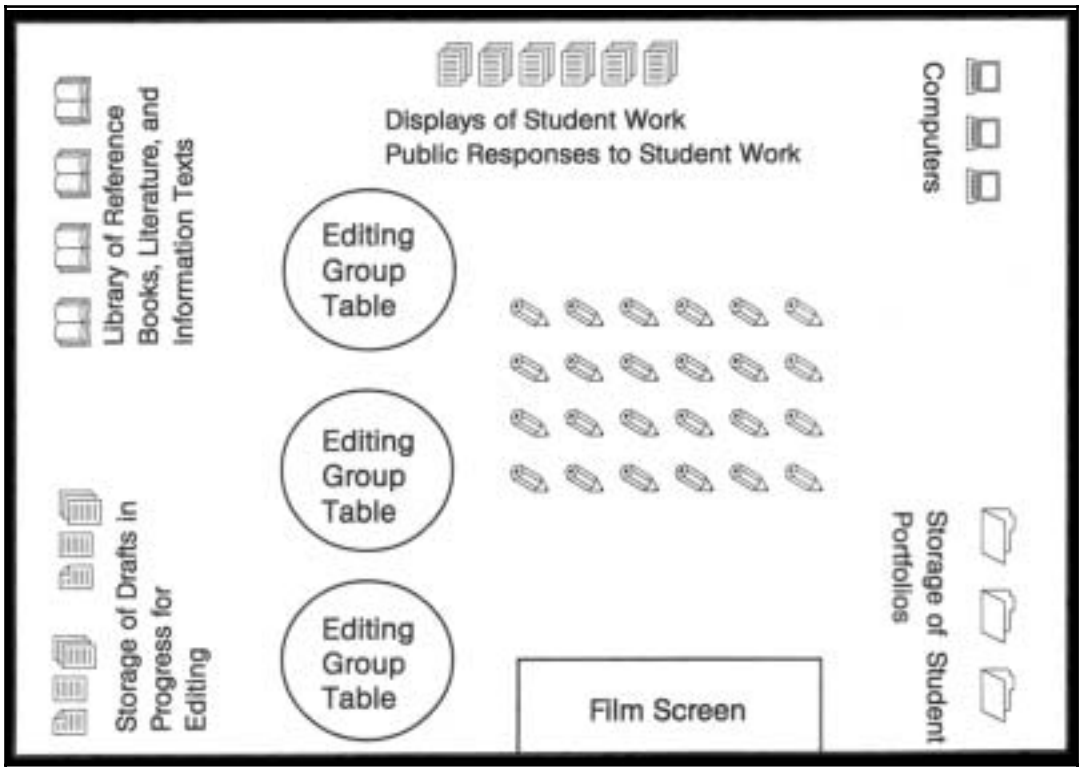


Classroom Floor Plan for Grades 5/6

Sample Floor Plan 1

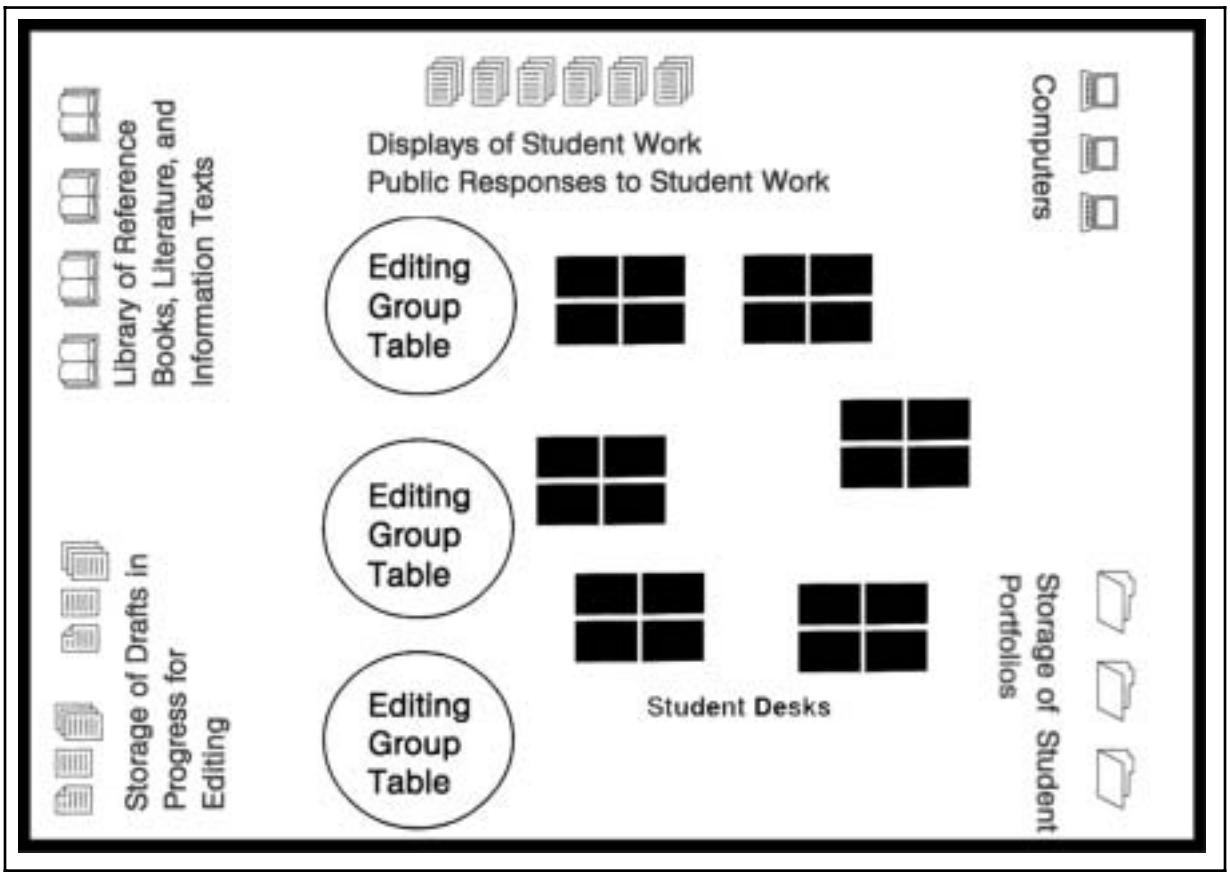


Standards in the Middle School Language Arts Classroom



In a language arts classroom we will find the following: (1) students who are playing the roles of readers and writers, discovering how to shape their experience and to connect their experience to text; (2) evidence of public audiences, classroom audiences, and personal audiences playing the roles of reader and responder to student work; (3) subject matter, whether imaginary, public/civic, or academic and informational; (4) different tools (computers, internet connections, calculators) and editing groups; (5) various texts both literary and nonliterary for reading, hearing, and viewing; (6) language reference books on the structure of grammar (phonology, morphology, syntax) and text; and (7) evidence of cognitive and meta-cognitive development in drafts from editing, discussions, and response groups, including learning logs, outlines, notes, and other forms.

On a map, the classroom might look like this:



Adapted from "Exemplars Series, Grades 6-8" Miles Myers and Elizabeth Spalding, Editors. National Council of Teachers of English. 1111 W. Kenyon Road, Urbana, IL 61801-1096.

Notes

Leadership PDM Planning Grid for Study Groups

Date: September 2003 **Focus:** Study Groups	**Audience:** Full Faculty	**Time:** As Needed	**Facilitated by:** School Leader - A.P. - Coach

Big Ideas to be explored:

1. Components of a balanced literacy program
2. Designing a balanced literacy schedule
3. Finding the relationship between classroom arrangement and balanced literacy
4. The reading/writing connection.

Agenda:

Intro and Overview
Group Work
Summary

Materials Needed:

Overheads from Leadership Packet
Table lists (six to a table)
Handouts: "T-chart" on "What study groups are/not…"
Enough "sets" of copies of each article/chapter so that each person has their own
Post-its/paper at each table
Transparencies/posters about Study Groups and markers
Feed-back form

Context:

1. Study groups provide an important opportunity for the staff to explore topics of interest in adult learning communities.
2. Study groups provide opportunities for in-depth discussions of topics related to improved student learning through the articulation and implementation of standards, portfolio assessment and inquiry-based instruction.

Content:
Learning about Study Groups

Process:

1. Greet staff with an overhead of M. Fullan's quote "The purpose of..."[5 min]
2. Introduce Study Groups and explain that staff will learn aboutstudy groups using the cooperative learning technique: Jig-Saw. [5 min.]
3. Organize staff into small groups of equal numbers. It is recommended that you divide the staff BEFORE you meet with them so that each table has a list of up to six (6) people at each table so that everyone knows where they are to sit. Mix up the groups for more interesting conversations. This is their "home group."
4. Distribute the handout with two columns, one labeled "What study groups are" and the other "What study groups are not". Ask each person to write/list at least three (3) items in each column.Have participants save this, as you will revisit this at the end of this session![10 min]
5. Teachers in their "home groups" count off so each has a number. That number represents their "expert group" [3 min]
6. Participants relocate to their " expert groups"[5 min]
7. Each "expert group" receives their own article to read and discuss. Explain that each group will have 30 minutes to read the article/chapter, discuss it, and develop a lesson plan for teaching about the article. In doing this, each group will develop an "expertise" on this article, and [30 min]
8. Everyone returns back to their "home group" and teaches their article to the home group (30 min)
9. Facilitator calls everyone back for the purpose of summarizing [15 min] information about study groups (Purpose, Focus, Guidelines, Norms, Responsibilities)
10. Facilitator invites participants to revisit worksheet ("Study groups are/not….) and to revise/update based upon new information [15 min)

Evaluation:

- Listen to teachers' discussions, use "call-outs" from final summary for base-line understandings.
- Teachers complete evaluation form (Enclosed).

Why Staff Development?

Michael Fullan wrote...

"The purpose of staff development is not just to implement instructional innovations: its central purpose is to build strong collaborative work cultures that will develop the long-term capacity for change."

Focus

Study group members should be encouraged to investigate, analyze and discuss topics, concerns, and/or interests related to improving student learning through the articulation and implementation of standards and benchmarks. This includes studying curriculum, instruction, and assessment practices within the school and district.

Study Group Norms

Study groups should establish a set of norms from which they will:

- Take responsibility for one's own learning
- Be an active participant
- Let what is said in the group stay in the group
- Respect other's opinions-not judge opinions
- Complete assignments
- Be open to changing the status quo
- Practice active listening skills

What are Study Groups?

Study groups are:

- Groups of 3 to 6 people working together for the benefit of students
- Focused on teaching and learning
- A group that provides companionship when learning something new
- A place to learn in a relatively risk-free environment
- A group whose participants are of equal status-all are leaders and leadership is shared
- Part of a school wide design
- A group that tracks the impact of an innovation on students and of changes in the environment

Study groups are not:

- A group discussing administrative matters
- Individuals carrying out their own agendas
- An evaluative group
- A group competing with another group
- Individual mentors

Study Groups

What study groups are...	What study groups are not...

Focus of Study Groups

Study Group Norms

Study Groups

What study groups are...	What study groups are not...

Purpose of Study Groups

Focus of Study Groups

Study Group Guidelines

Study Group Norms

Responsibility of Study Group Participants