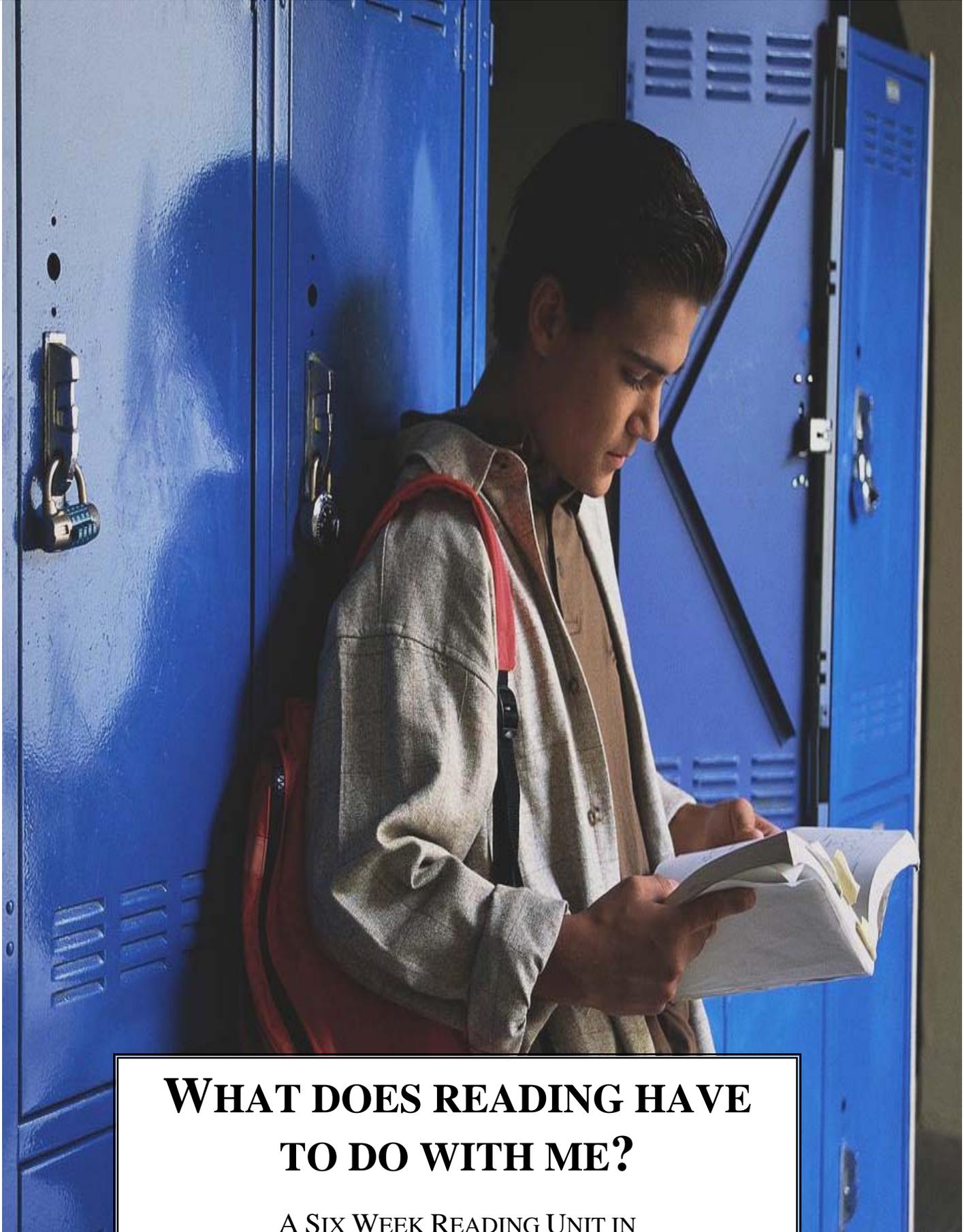




**DISTRICT 75: HIGH SCHOOL UNITS OF STUDY**



## **WHAT DOES READING HAVE TO DO WITH ME?**

A SIX WEEK READING UNIT IN  
COMPREHENSION STRATEGIES WITH URBAN STORIES

## *Acknowledgments*

The *District 75 Units of Study for Grades K-12* were created as a guideline for teachers implementing the Reader's and Writer's Workshop within their classrooms.

The mission of the District 75 Literacy Team is to enhance literacy programs in all District 75 schools so that students may become lifelong readers and writers. The District Literacy Team supports the implementation of the New York City Performance Standards in English Language Arts, the Department of Education's Scope and Sequence K-8 as well as the Balanced Literacy Initiative.

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We would like to honor the primary authors at each level:

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**Middle School – Noveria Gillison, Kristine Gonzalez, Shelley Levy, Sandra Ramos-Alamo**

**High School – Amy Kriveloff, Aubry Threlkeld**

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# INTRODUCTION

## LETTER TO THE TEACHER

When students arrive in high school, many are not reading independently or they are struggling to read. Teachers must use all of the strategies in their toolboxes to motivate students to read. One of the easiest ways to foster a love for reading with adolescents is to choose highly engaging texts with characters and situations that the students enjoy. In addition, these texts must be age appropriate and at the students' independent reading level. The necessity of both of these factors limits the reading resources available to teachers. Without appropriate intervention, students continue to disengage from the reading process and, thus, their reading development stagnates or declines.

Appropriate texts that make students feel successful and engaged in reading increase a student's motivation to read and, therefore, accomplish the increasingly difficult task of teaching older students to read and comprehend texts. As Lucy Calkins outlines in her work, *The Art of Teaching Reading*:

'We can't learn to swim without swimming, to write without writing, to sing without singing, or to read without reading. If all we did in the independent reading workshop was to create a structure to ensure that every child spent extended time engaged in reading appropriate texts, we would have supported readers more efficiently and more effectively than we could through any elaborate plan, beautiful ditto sheet, or brilliant lecture'.

Research in adolescent literacy supports Calkins' assertions that more time needs to be devoted to independent reading during the Reading Workshop and yet, as teachers of students with special needs, independent reading can be extremely difficult to maintain and develop in our classrooms. In *Reading Next*, a document outlining some of the most successful components of an adolescent literacy program, the authors state that direct explicit comprehension instruction is one of the fifteen elements. The strategies used to teach comprehension instruction in this unit are based on *Mosaic of Thought* by Ellen Oliver Keene.

Since this unit strives to begin the process of teaching the routines and rituals of the Reading Workshop while outlining the meta-cognitive strategies needed for comprehending difficult texts, the teaching points included act as a

guideline for developing your own classroom ecology centered on reading comprehension.

## **STANDARDS AND ASSESSMENT**

Through a variety of assessments, teachers will continually assess their students and plan meaningfully to meet the identified needs of their students. Assessments are incorporated throughout the unit to help establish a reflective and continuous assessment cycle. Suggested assessments include, but are not limited to, writing portfolios, Reader's and Writer's Notebooks, graphic organizers, rubrics and the final published piece.

The following High School Standards for English Language Arts are addressed throughout this Unit of Study:

**Standard 1:** Students will read, write, listen and speak for information and understanding.

**Standard 2:** Students will read, write, listen and speak for literary response and expression.

**Standard 3:** Students will read, write, listen and speak for critical analysis and evaluation.

**Standard 4:** Students will read, write, listen and speak for social interaction.

Though the presentation of skills for ninth, tenth, eleventh and twelfth grade students with disabilities may be similar, the actual choice of poetry remains up to the teacher. Suggested adaptations including booklists assure that this unit can be incorporated into a high school credit-bearing course in American Literature, World Literature or British Literature.

## **META-COGNITIVE STRATEGIES**

The following section was extrapolated from the Ramp-Up to Literacy materials distributed to teachers during Ramp-Up to Literacy workshops. Since the crux of this unit relies on meta-cognitive strategies, we thought it important to highlight what those strategies are and how we need to address these needs as teachers.

### **(1.) PROFICIENT READERS AND WRITERS . . . ACTIVATE AND BUILD SCHEMA**

Readers . . .

- activate relevant prior knowledge before, during and after reading.
- decide if they need additional background information about the topic, format, or language of the text they will be reading.
- use their schema to enhance their understandings and to provide a framework for learning new information.
- add to/change their schema as they discover new ideas and/or information in their reading.

### **(2.) THINGS TO NOTE ABOUT MODELING TEXT-TO-SELF, TEXT-TO-TEXT, AND TEXT-TO-WORLD CONNECTIONS**

(Adapted from *Mosaic of Thought* by Keene and Zimmermann, 1997)

- Demonstrate how good readers think by "thinking aloud."
- Model text-to-self, text-to-text, text-to-world connections separately.
- Use a variety of books.
- Model over a sustained period of time.
- Make connections to other books.
- Generate lists of background knowledge on book topics.
- Identify concepts or themes to deepen comprehension before selecting the best texts to model.
- Think about where to pause and "think aloud" before modeling.
- Demonstrate how to use what is known about the author or the author's style to increase comprehension.
- Demonstrate how to read different kinds of text structure (e.g., nonfiction is often read more slowly and with more rereading than fiction).

- Demonstrate how to learn what is needed before reading when background knowledge is inadequate for understanding.
  - Conduct short (10 or 15 minute) mini-lessons modeling with different books for a sustained period of time (e.g., text-to-text connections for a couple of weeks).
  - Make it clear how your thinking helps you understand the text better.
  - Initially keep illustrations clear and concise.
  - Model first—delay inviting students to participate until they understand the concept being modeled.
  - Invite children to share after a few demonstrations.
  - During individual conferences, have children think aloud in their independent reading.
  - Make classroom charts of text-to-text connections:
    - Start with a book being read.
    - List the title of a text with which it connects.
- (The Literacy Map, J. Richard Gentry, 2000)

#### MAKING CONNECTIONS

##### WHY

- Readers can make connections while reading, synthesizing new information, deepening existing understandings, broadening beliefs and informing misconceptions.

##### HOW

- These connections can be:
  - ‘text-to-text’ –connections between different books and different authors
  - ‘text-to-me’ – connections between books and the reader’s current personal background knowledge and experience base
  - ‘text-to-the-world’ – connections between books and information about the world around us
- Exploring the connections orally, in writing or artistically provide readers with the opportunity to see how their literacy is related to internal schema, external life experiences as well as past encounters with print.

### **(3.) PROFICIENT READERS AND WRITERS . . . PROBLEM SOLVE** **REPAIRING READING/WRITING WHEN MEANING BREAKS DOWN**

#### Readers . . .

- use the systems of language (pragmatics, semantics, syntax, and graphophonics) to solve reading problems.
- ask themselves, “Does it make sense,” “Does it sound like language,” “Do the letters/sounds match,” “Does it fit with the overall context/purpose” to fix their reading.

- select most appropriate “fix up strategies” from one of the systems of language to restore meaningful reading (e.g., predict based on content, use letters and sounds).
- develop reading fluency.

(adapted by Conrad 1996) Chapter 10: *Mosaic of Thought*

#### STRATEGIES FOR DEALING WITH UNKNOWN WORDS

##### WHY

- Some students' only strategy for dealing with unknown words is to sound them out. Often this leads to a habit of pronouncing nonsense words while they continue reading. The students' focus on comprehension can often be lost. Using this limited strategy, students' reading soon stops making sense. This may lead them to abandon the reading altogether. Such students need to learn a variety of strategies employed by successful readers to deal with unknown words.

##### WHO

- Students who “bark at print” when they come to words they do not know.

##### HOW

- Using a passage projected on an overhead, copied for each student, or from a class set of texts, demonstrate for students as you read the thinking processes you use as a proficient reader when you come to words/concepts you do not know. Emphasize that just trying to sound out the word is not enough especially if comprehension is lost.
  - *I skipped it and kept going; little or no meaning was lost.*
  - *I asked myself, 'Does that make sense?'*
  - *I read to the end of the sentence, paragraph, or page and came back to put in a meaningful substitution.*
  - *I thought about what the author was talking about, thought about the flow of the author's language, looked at the letters/sounds in the word, etc. and figured it out.*
  - *It's a proper name and I used an initial for now.*
  - *I checked my class notes for help.*
  - *I asked someone else.*
  - *I checked the end of the chapter, glossary, or dictionary.*
- Other ideas:
  - A next step would be to select a passage with some, but not too many, words with which students may have difficulty. If students have difficulty with too many words, then they will not be gaining enough general meaning to try effective strategies on unknown words. Let students work as partners, helping each other select appropriate strategies for dealing with unknown words. A chart might be devised where pairs list words they had trouble with and which strategies they used to figure them out.
  - When you listen to students read aloud individually and they come to unknown words, discuss use of these same strategies that focus on meaning. (adapted from Nancy Shanklin's *Windows into Literacy*)

#### **(4.) PROFICIENT READERS AND WRITERS . . . DRAW INFERENCES**

Readers . . .

- draw conclusions about their reading by connecting the text with their background knowledge
- synthesize new ideas and information
- create unique understandings of the text they are reading
- make predictions about the text, confirm or disconfirm those predictions
- based on textual information, and test their developing comprehension of the text as they read
- extend their comprehension beyond literal understandings of the printed page

Writers . . .

- compose text that allows, even encourages their readers to make accurate predictions and draw meaningful conclusions
- make assumptions about their audiences' background knowledge that shape the ideas and/or information they include in their writing

#### COMPREHENSION AND REASONING "READING BETWEEN AND BEYOND THE LINES"

WHY

- Comprehension is interactive, meaning that what the reader brings to the text (information, ideas, and experiences) and uses during the reading event interacts with the surface level information the author provides. Readers are able to create inferences, or think inferentially, when they are able to connect the language clues an author provides with their own experiences, constructing understandings beyond what is explicitly stated in the text. Inferences are continuous and are the mark of ongoing, meaningful comprehension. Inferences fall into several categories: object, time, agent, location, feelings/attitudes, action, instrument, cause/effect, problem/solution.

WHO

- This strategy is appropriate for all readers, but is especially appropriate for readers who are not yet able to dip into their background knowledge, combine it with textual information or clues, and develop understandings the author assumes we “get” without actually stating.

HOW

- Inferential thinking can be demonstrated first by using cloze procedures with either portions of texts or entire texts. Begin by creating a simple cloze statement by deleting one word from an informational sentence. Invite readers to combine what they know about the syntactic and semantic knowledge of language with their schema and generate possible words that would make sense in the cloze blank. (i.e., The car skidded out of control, and crashed through the railing over the \_\_\_\_\_.)

- Possible words: cliff, embankment, bridge, road). Emphasize that readers rely primarily on previous knowledge to fill in the blanks when the author provides no obvious clues in the text.
- Invite the readers to examine additional cloze examples in which clues to the possible missing word(s) are included in the subsequent text and in order to make sense, a proficient reader would need to read on, gather information, then infer the missing word. (i.e., The car skidded out of control and crashed through the railing on the \_\_\_\_\_. The boat below was halfway through the bridge and missed being hit.) When preparing cloze experiences, there are two criteria for selecting deletions: 1) delete words that are critical to understanding the text and therefore cause readers to focus on important concepts, 2) delete words whose position forces readers to search previous and forthcoming text to infer answers while requiring them to check their background knowledge.
  - Once readers experience success with inferring cloze blanks, invite them to answer inferential questions (those prepared by the author as in the case of “end of the chapter questions”, those readers “wonder” about while they read, or those a teacher develops and intersperses throughout the text) by searching for text clues and prior knowledge. The best questions are those which push readers to examine their developing textual comprehension and those whose answers are “modifiable” based on further reading. Important: It is important that the readers’ have background knowledge about a text they are to read if they are expected to read inferentially. If they do not have the experience portion of the equation (“word clues” + “experience” = “inferences”) no matter how many words the author utilizes, readers will not be able to think inferentially about the text. (adapted from D. Johnson and E. Carr, P. Dewitz, J. Patberg)

## **(5.) PROFICIENT READERS AND WRITERS . . . DETERMINING WHAT IS IMPORTANT**

### Readers . . .

- identify key ideas or themes as they read.
- distinguish important from unimportant information in relation to key ideas or themes in text. They can distinguish important information at the word, sentence and text level.
- utilize text structure and text features (such as bold or italicized print, figures and photographs) to help them distinguish important from unimportant information.
- use their knowledge of important and relevant parts of text to prioritize in long term memory and synthesize text for others.

### Writers . . .

- observe their world and record what they believe is significant.
- make decisions about the most important ideas to include in the pieces they

write.

- make decisions about the best genre and structure to communicate their ideas.
- reveal their biases by emphasizing some elements over others.
- provide only essential detail to reveal the meaning and produce the effect desired.
- delete information irrelevant to their larger purpose.

#### DETERMINING WHAT'S IMPORTANT RELEVANT/IRRELEVANT

##### WHY

- Successful readers are able to determine relevant vs. irrelevant details when reading informational texts. Less successful readers tend to lump all details into the same together with each carrying the same importance and, therefore, all attended to with the same level of comprehension. Being able to sort important facts from the less important ones is a critical skill in developing deeper understanding of content area reading.

##### HOW

- Invite readers to list as many facts/details from a piece of content text as they can recall. After listing them, sort the facts/details into two piles: Relevant and Irrelevant based on the original purpose for reading (one either assigned for the readers or one developed by the readers themselves).
- Discuss reasons why certain facts/details are relevant (because of the reading purposes) while others take up space in our memories without furthering our understanding of the text.

##### HOW ELSE

- In order to take this discussion a step further, readers can be encouraged to sort the details they remember based on the details function or how it pertains to the main idea of the text (i.e., to extend, to clarify, to state exceptions, to give examples).

## **DIFFERENTIATED INSTRUCTION AND ADAPTATIONS**

At the beginning of the year, many teachers struggle to determine the reading level of their students. While the five-finger method has gained ground with many teachers in New York, this unit presents some alternatives for determining the level of a book. The SMOG Readability Formula and the Fleish-Kincaid Formula. Remember matching students to text is not as difficult when you know the readability of the text.

### **SUPPORTS FOR STRUGGLING READERS**

#### **SMOG READABILITY FORMULA**

Adapted from McLaughlin, G. (1969), SMOG grading: A new readability formula. *Journal of Reading*, 12 (8) 639-646.

SMOG, which stands for some measure of gobbledygook, can be used to determine the reading level of a book. The SMOG conversion tables were developed by Harold C. McGraw, Office of Educational Research, Baltimore Co. Public Schools, Towson, MD.

The SMOG Readability Formula is a simple method you can use to determine the reading level of your written materials. If a person reads at or above a grade level, they will understand 90-100% of the information. In addition, to ensure that the text is clear and readable, read your draft aloud.

How to use the SMOG formula:

1. Count 10 sentences in a row near the beginning of your material. Count 10 sentences in the middle. Count 10 sentences near the end. (30 total sentences)
2. Count every word with three or more syllables in each group of sentences, even if the same word appears more than once.
3. Add the total number of words counted. Use the SMOG Conversion Table I to find the grade level.

If your material has fewer than 30 sentences, follow the instructions for "SMOG on Shorter Passages" and use SMOG Conversion Table II.

*Word Counting Rules:*

- A sentence is any group of words ending with a period, exclamation point, or question mark.
- Words with hyphens count-as-one-word.
- Proper nouns are counted.
- Read numbers out loud to decide the number of syllables.
- In long sentences with colons or semicolons followed by a list, count each part of the list with the beginning phrase of the sentence as an individual sentence.
- Count abbreviations as the whole word they represent.

SMOG for Shorter Passages (< 30 sentences)

Use this formula and SMOG Conversion Table II for material containing less than 30 sentences, but not less than 10 sentences.

1. Count the total number of sentences in the material.
2. Count the number of words with 3 or more syllables.
3. Find the total number of sentences and the corresponding conversion number in SMOG Conversion Table II.
4. Multiply the total number of words with 3 or more syllables by the conversion number. Use this number as the word count to find the correct grade level from Table I

SMOG Conversion Table I (for longer materials)		SMOG Conversion Table II (use on material with < 30 sentences)	
<u>Word Count</u>	<u>Grade Level</u>	<u># of Sentences</u>	<u>Conversion #</u>
0-2	4	29	1.03
3-6	5	28	1.07
7-12	6	27	1.1
13-20	7	26	1.15
21-30	8	25	1.2

31-42	9	24	1.25
43-56	10	23	1.3
57-72	11	22	1.36
73-90	12	21	1.43
91-110	13	20	1.5
111-132	14	19	1.58
133-156	15	18	1.67
157-182	16	17	1.76
183-210	17	16	1.87
211-240	18	15	2.0
		14	2.14
		13	2.3
		12	2.5
		11	2.7
		10	3.0

#### THE FLEISCH-KINCAID GRADE LEVEL INDEX

While the SMOG Readability Formula is an easy way to determine readability, another option is the Fleisch-Kincaid Grade Level Index. This test is automatically calculated on your Microsoft Word documents. After Microsoft Word completes a grammar check (under tools in the tool bar), readability statistics are displayed.

One of the formulas that are similar to the SMOG formula is the Fleisch-Kincaid formula. This index computes readability based on the average number of syllables per word and the average number of words per sentence. The score in this case indicates a grade-school level: for example, a score of 8.0 means that an eighth grader would understand the document. Standard writing approximately equates to the seventh- to eighth-grade level.

## URBAN LITERATURE BOOKLIST

The titles and links below represent a collection of texts that we feel are appropriate and motivating for students involved in our Urban Stories unit. New York City teachers have used many of these books successfully in secondary literature classes. Within this list a variety of cultures and time periods is represented giving teachers choice based on the needs of the curriculum. In addition, we are providing a number of links to high interest/lower reading level authentic novels for teens. Last, we are providing a short synopsis for each book and/or series to assist teachers and students in finding topics of interest.

<b>Author</b>	<b>Title</b>	<b>Synopsis</b>
Hinton, SE	<i>The Outsiders</i>	Orphaned brothers make their way through the ups and downs of life.
Soto, Gary	<i>Living Up the Street</i>	Short Stories (memoir)
Soto, Gary	<i>Buried Onions</i>	A young man struggles to get out of the Barrio.
Fleischman, Paul	<i>Seedfolks</i>	Vignettes about the inspiration derived from planting an urban garden.
Cisneros, Sandra	<i>House on Mango Street</i>	Life in urban Chicago seen through the eyes of Esperanza, who is new in the neighborhood.
Thomas, Piri	<i>Down These Mean Streets</i>	Piri struggles with his racial identity and with life choices growing up in the Barrio of NYC.
Lypsyte, Robert	<i>The Contender</i>	Albert, a Harlem youngster, trains to be a boxer as he struggles to grow up interfacing in multi cultural NYC.
Myers, Walter Dean	<i>Monster</i>	A play that traces a teenaged boy, Steve's, arrest and trial.
Johnson, Harriet McBride	<i>Accidents of Nature</i>	A young girl with cerebral palsy attends summer camp.
Frank, E.R.	<i>America</i>	A fifteen year old boy in foster care struggles to find happiness.
Auch, Mary Jane	<i>Ashes of Roses</i>	A 1911 Irish immigrant finds work in a sweatshop in the US.
Johnson, Angela	<i>The First Part Last</i>	Unwed teenage father cares for baby.
Cohn, Rachel	<i>Gingerbread</i>	West coast girl moves east.
Tashjian, Janet	<i>Gospel According to Larry</i>	Seventeen year old Josh sets up a website and encounters unexpected circumstances.

Sitomer, Alan Lawrence	<i>The Hoopster</i>	A HS basketball star publishes an article on racism and faces the results from his peers.
Wolff, Virginia Euwer	<i>Make Lemonade and True Believer</i>	Fourteen year old girl from the inner city experiences her first crush.
Nelson, Blake	<i>Rock Star Superstar</i>	A band is offered a record deal and faces many important decisions.
Holeman, Linda	<i>Search of the Moon King's Daughter</i>	Siblings struggle to survive during the industrial revolution in Great Britain.
Crutcher, Chris	<i>Whale Talk</i>	A neglected child helps another child who is bullied.
Rees, Celia	<i>Witch Child</i>	A girl in 17 <sup>th</sup> century Plymouth Colony befriends a Native American boy.
Wright, Richard	<i>Black Boy</i>	Young Black man struggles to grow up in the inner city (memoir).
Malcolm X	<i>Autobiography</i>	Traces the stages in the life of Malcolm X from birth to death.
Morris, Daniel	<i>79 Ways 2 Die</i>	Short stories depicting urban life.
Toth, Jennifer	<i>The Mole People</i>	Toth, a journalist, goes underground to meet and interview the NYC underground dwellers.
Capstone Press	Capstone Press: Graphic Library (76 titles)	Graphic novels - high interest material presented in cartoon format.
<a href="http://www.carnegielibrary.org">http://www.carnegielibrary.org</a>	Carnegie Library Publishers	Graphic novels - high interest material presented in cartoon format.
<a href="http://www.glassstee landstone.com">http://www.glassstee landstone.com</a>		Five award winning urban poems
<a href="http://www.orcabook.com/currents.frame.htm">http://www.orcabook.com/currents.frame.htm</a>	Orca Book Publishers	High interest/low level teen novels (urban topics)
<a href="http://.townsendpress.com">http://.townsendpress.com</a>	Townsend Press: Bluford Series	High interest/low level teen novels (urban topics)
<a href="http://www.ala.org/ala/yalsa/booklistawards/quickpicks/06qp.htm">http://www.ala.org/ala/yalsa/booklistawards/quickpicks/06qp.htm</a>	YALSA Young Adult Library Services Association	A comprehensive book list of award winning books that is organized thematically

## CURRICULUM MAP

### *READING THE CURRICULUM MAP*

Much work has been done to create curriculum maps, but little time is spent on how to look at them. Each week of the curriculum map is divided into sections as follows:

<b>WEEK ONE:</b>	Readers begin to approach elements of character by recording character traits from familiar video or visual aides.	Readers experience characterization through music with lyrics. Record character traits on graphic organizer.	Readers read and record notes about their character on a graphic organizer while reading.	<b>Readers practice protocols, roles and responsibilities for Book Clubs.</b>	Readers in book clubs preview the book to examine text features.
WHAT TOOLS CAN WE USE TO GATHER INFORMATION ON CHARACTERS?	Writers formalize a schedule for writing, review their writing portfolio checklist and read their rubrics.		Writers illustrate and personalize their portfolio.		Writers setup and organize their book clubs while reviewing their criteria.

- The first line lets you know which week this chart is referencing. In addition, the unit is presented in a specific order, but should not be seen as prescriptive.
- Following the week number is the week title phrased in the form of an essential question. Each teacher should adapt the lessons to meet the needs of their students.
- The first row of the table highlights the Reader’s Workshop teaching points for the week.
- The second row shows the Writer’s Workshop teaching points for the week. The second row is shaded to differentiate it from the first.
- The teaching points in bold are developed more fully in the lessons to support the unit of study.

<p><b>WEEK ONE:</b></p> <p>HOW DO I SETUP MY ROUTINES FOR READING AND MAKE PERSONAL CONNECTIONS WITH TEXT?</p>	<p>Readers review routines and procedures for the Reader's Workshop:</p> <ul style="list-style-type: none"> <li>○ setting up a Reader's Notebook</li> <li>○ examining genres for personal interest</li> <li>○ reading conferences for assessment</li> <li>○ guided reading groups</li> <li>○ reading partners</li> <li>○ building stamina for independent reading</li> </ul>	<p><b>Readers select a book for their independent reading that is on their level and interesting.</b></p>	<p>Readers make text to self connections while reading using Post-its.</p>	<p>Readers share their personal connections to text in a fishbowl setting.</p>
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**The goals of the first week of this unit include:**

- Setting up consistent classroom routines and rituals
- Creating an independent reading program
- Conducting a Book Interview
- Selecting an independent reading book
- Making self-to-text connections.

<p><b>WEEK TWO:</b></p> <p>HOW DO I MAKE CONNECTIONS WITH WHAT I READ AND THE WORLD AROUND ME?</p>	<p><b>Readers make text to world connections while reading using Post-its.</b></p>	<p>Readers make text to text connections while reading using Post-its.</p>	<p>Readers share the various ways they have made connections to text in a fishbowl setting.</p>
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**The goals of the second week of this unit include:**

- Connecting reading to events in the world
- Making connections between two texts
- Sharing the text to world and text to text connections

<p><b>WEEK THREE:</b></p> <p>HOW DO QUESTIONING AND VISUALIZING IMPROVE OUR UNDERSTANDING OF WHAT WE READ?</p>	<p><b>Readers use the five senses to describe the sensory details included in a story.</b></p>	<p>Readers use questioning prompts to create mental images:</p> <ul style="list-style-type: none"> <li>○ If this story was a movie, who would star in the different roles?</li> <li>○ Do the characters remind you of any of your friends? Why?</li> <li>○ Can you design the setting in your mind? What colors would be in the setting? What furniture would be in the setting?</li> <li>○ Does the setting remind you of a place you've been?</li> <li>○ Do you feel an emotional connection to the characters? How would they react in different situations? What would their faces look like?</li> </ul>	<p>Readers differentiate between different levels of questioning:</p> <ul style="list-style-type: none"> <li>○ Big or small</li> <li>○ Whale or minnow</li> <li>○ Thick or thin</li> <li>○ Bloom's Taxonomy</li> </ul>	<p>Readers create a storyboard of the class illustrating the plot with their mental images.</p>
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**The goals of the third week of this unit include:**

- Visualizing text through the five senses
- Using prompts to help create vivid images.
- Understanding different levels of questioning.
- Using story boards to tell a story.

<p><b>WEEK FOUR:</b></p> <p>HOW DO WE DECIDE WHAT IS IMPORTANT WHEN WE ARE READING?</p>	<p>Readers examine text features of fiction text:</p> <ul style="list-style-type: none"> <li>○ Titles of Chapters</li> <li>○ Quotations</li> <li>○ Chapter breaks</li> <li>○ Foreshadowing</li> <li>○ Footnotes</li> <li>○ Introduction</li> <li>○ Preface</li> <li>○ Acknowledgements</li> <li>○ About the Author</li> </ul>	<p>Using pre-selected text, readers analyze and record text features used by the author.</p>	<p>Readers select a chapter from a favorite book and share reasons for the author's text features.</p>	<p>Readers highlight important information from the text while they read using one of the following:</p> <ul style="list-style-type: none"> <li>○ Post-its</li> <li>○ Highlighters</li> <li>○ Underlining</li> </ul>	<p>Readers monitor their highlighted text for importance.</p>
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**The goals of the fourth week of this unit include:**

- Determining importance using text features
- Recognizing a variety of text features
- Selecting a strategy that works for me to determine importance while reading

<p><b>WEEK FIVE:</b></p> <p>HOW DO WE THINK AHEAD IN A STORY USING WHAT WE ALREADY KNOW TO GUIDE US?</p>	<p>Readers, in partnerships, infer from daily living experiences using an “It says, I say, And So” chart and create their own examples as follows:</p> <table border="1" data-bbox="428 643 995 1011"> <thead> <tr> <th data-bbox="428 643 617 683">It says</th> <th data-bbox="617 643 806 683">I say</th> <th data-bbox="806 643 995 683">And So . . .</th> </tr> </thead> <tbody> <tr> <td data-bbox="428 683 617 1011"> <p>On the news <i>it says</i> Monday will be hot outside.</p> </td> <td data-bbox="617 683 806 1011"> <p><i>I say</i> there is no air conditioner in school.</p> </td> <td data-bbox="806 683 995 1011"> <p><i>And so</i> I will bring a bottle of cold water to school because it will be hot.</p> </td> </tr> </tbody> </table>	It says	I say	And So . . .	<p>On the news <i>it says</i> Monday will be hot outside.</p>	<p><i>I say</i> there is no air conditioner in school.</p>	<p><i>And so</i> I will bring a bottle of cold water to school because it will be hot.</p>	<p>Readers select a familiar short text and create three inferences using an “It says, I say, and So” chart.</p>	<p>Readers practice inferring with their independent reading using an “It says, I say, and So” chart.</p>	<p>Readers share their inferences in a fishbowl setting.</p> <p>[Suggestion: Student in the center of the fishbowl shares the “It says and I say” while the members on the outside of the circle try to guess the “And So.”]</p>
It says	I say	And So . . .								
<p>On the news <i>it says</i> Monday will be hot outside.</p>	<p><i>I say</i> there is no air conditioner in school.</p>	<p><i>And so</i> I will bring a bottle of cold water to school because it will be hot.</p>								

**The goals of the fifth week of this unit include:**

- Using prior knowledge to infer future events
- Inferring from situations in our daily living experiences
- Practicing inferring using short text and graphic organizer
- Sharing inferences in a group activity

<p><b>WEEK SIX:</b></p> <p>HOW DO WE PUT IT ALL TOGETHER WHEN WE ARE READING?</p> <p>WHAT DOES READING HAVE TO DO WITH ME?</p>	<p><b>Readers practice retelling the stories that they have been reading in sequential order.</b></p>	<p>Readers practice summarizing what they have read by highlighting important events in the story.</p>	<p>Readers practice synthesizing by stating a main idea with supporting details.</p>	<p>Readers work in two teams to create a game based on a comprehension strategy.</p> <p>Readers play the games they have created with their peers and celebrate.</p> <p>Readers answer the question, “What does reading have to do with me?”</p>
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**The goals of the sixth week of this unit include:**

- Retelling stories to sequence accurately
- Summarizing important events in a story
- Synthesizing information using main idea and supporting details
- Reviewing the question, “what does reading have to do with me?”

**Unit of Study: Urban Stories**

**Date:**

**Title of Minilesson:** Conducting a Book Interview

**Intention:** Readers will be taught a step by step process to pick an appropriate book for independent reading.

**Materials:** A variety of books of mixed genres in bins, book interview checklist, pen/pencil.

**Connection:** *This week we have been setting up rituals and routines to get us organized Today, we will learn how to choose a book for independent reading; we call this process, Conducting a Book Interview.*

**Teaching:** Teacher models a book he/she selected and begins to share with class the steps in conducting a book interview.

Steps:

1. What topics/genres interest me?
2. Does the book cover look interesting?
3. Read the blurb on back cover or any material on book jacket. Are you interested?
4. Open the book and look at the font. Is it difficult or can you read it with ease? Is the book a manageable amount of pages?
5. Read the preface or about the author. Does it grab you?
6. Does the book have illustrations/photos/captions? Do they interest you?
7. Read several pages of the book and use the 5 Finger Method to decide if the reading level is appropriate.

**Active Engagement:** *Now you will have an opportunity to conduct a book interview for yourself. Use the checklist to determine if a particular book is appropriate for you. Make sure to go through all the steps and note your answers to each question on the sheet provided.*

**Link:** *As I watch each of you go through this procedure, it is interesting to see your individual reading preferences being revealed. We will set up your independent reading log so that you can track your reading this year.*

**Debrief:** *Let's all share the results of our book interview with the class. Make sure to acquaint the class with the steps you took to decide upon your book. If you had any questions or problems make sure to report them to the class so we can discuss solutions. Why do some topics interest you and others do not?*

## CONDUCTING A BOOK INTERVIEW



Questions to Consider	Responses/Reflections
What topics are of interest to me?	
Is there a specific genre that I prefer?	
When I look at the book cover does the picture get my attention?	
After I read the <i>blurb</i> on the back cover, does the summary interest me?	
Is the <i>font</i> comfortable for me to read?	
Does the number of pages in the book seem manageable?	
Does the <i>preface</i> of the book draw me in?	
When I read <i>about the author</i> does his/her life seem interesting?	
Are the illustrations/photos attractive?	
When you read the captions under the pictures, do you want to find out more information?	
Is this book an appropriate reading level for me? (use the <i>5 Finger Method</i> )	

# THE FIVE FINGER METHOD

## THE FIVE FINGER METHOD



### **THERE ARE THREE LEVELS OF READING:**

*Independent level- knowledge of 95-100% of text*

*Instructional level- knowledge of 90-95% of text*

*Frustration level- below 90%*

If you are not sure if a book is appropriate for you, use the following steps to find out. Remember that to read independently, you must know at least 95% of the text. In a text made up of 100 words, you must know 95 words to read independently.

### **Steps**

- Choose three sections of the book with 100 words in each section. We recommend choosing one section from the beginning, one from the middle and one from the end of the book.
- For each section, count the number of words you do not know.
- List these words in the section provided.
- If you are not familiar with five words or less, the book is appropriate for you to read independently.

*If there are more than five words you are not familiar with, this book will likely be too difficult to read independently.*

**CHECKLIST FOR CHOOSING  
AN INDEPENDENT READING BOOK  
*5 Finger Method***



**Title-**

**Author-**

Checklist for Choosing an Independent Reading Book

SECTIONS	STRATEGIES FOR DEALING WITH UNKNOWN WORDS UNFAMILIAR WORDS
Section 1 (100 words) Pages -	1. 2. 3. 4. 5.
Section 2 (100 words) Pages -	1. 2. 3. 4. 5.
Section 3 (100 words) Pages -	1. 2. 3. 4. 5.

## IS THIS BOOK APPROPRIATE FOR ME?

Yes No



**Unit of Study:** Urban Stories

**Date:**

**Title of Minilesson:** Activating Prior Knowledge to Connect with Text

**Intention:** Readers will become familiar with text- to - world connections from their reading.

**Materials:** Text, post its, pen/pencil/ text- to-world chart template

**Connection:** *In order to fully understand our reading we must learn to make connections in our mind. We know that when we make connections to something we have heard of, it helps us to remember information. This is called an association. Associations reinforce memory and help us to learn. So far, we have learned how to connect our reading to ourselves and to other texts. Today, we will see how our reading often connects to the world around us.*

**Teaching:** *Today, we will read a selection from, (teacher chooses an appropriate text). As we read, certain ideas or questions may occur to us. Often, we will link what we are reading to something in our home, community or in the world around us. We call these connections text-to-world connections. \*see attached poster and recording sheet. As these connections occur to us, we will use post-its to tab our ideas in the margins of the book.*

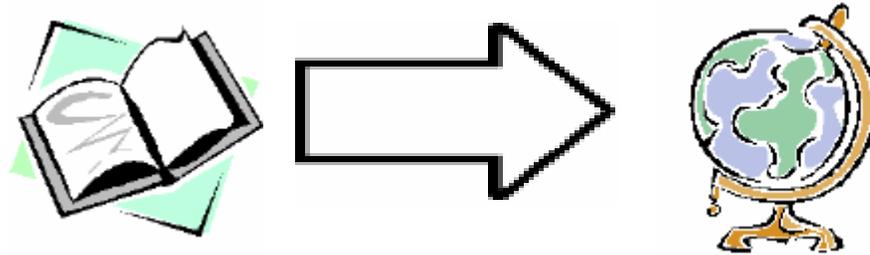
*Watch me while I do this on the overhead so you can get an idea of how this strategy works. (Teacher models)*

- This strategy is taught through silent reading although teacher may do read aloud if required.

**Active Engagement:** *Now, you will have the opportunity to do this on your own. Using the selection that is provided, read silently and use the Post Its to mark your connections. Make sure you have at least three text- to- world connections on your post-its.*

**Link:** *As I watch you read and take notes using post-its, I see how this process can be very useful. I want to remind you to note all of the connections that occur to you. The more you connect, the more you will remember.*

**Debrief:** *Now, turn and talk to your partner. Take turns sharing your connections on the same text. Were some of your connections the same? Where did they differ? If time allows, pairs of students can make a Venn Diagram to show results.*

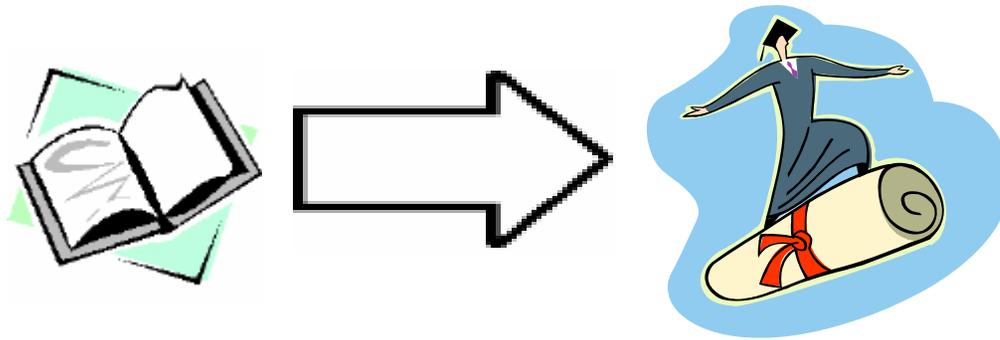


# Text to World Connections (TTW)

That reminds me of...

This is like...

I know about this... but I didn't  
know that.

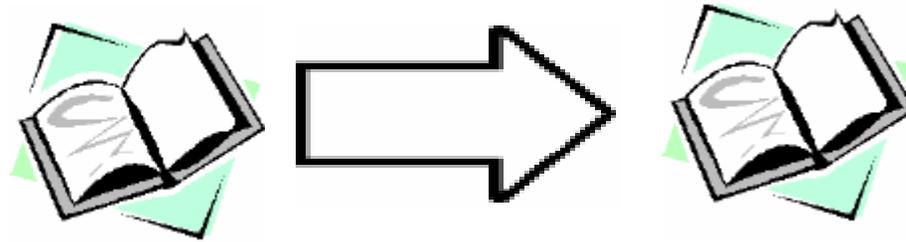


# Text to Self Connections (TTS)

That reminds me of when I...

This is like how I...

Have I experienced this?



# Text to Text Connections (TTT)

That reminds me of a book...  
This is like when I read...  
I know about this from the  
news. . .

# MAKING TEXT TO SELF CONNECTIONS



**Name:**

**Date:**

<b>The author said:</b>	<b>That reminds me of...</b>

**Unit of Study: Urban Stories**

**Date:**

**Title of Minilesson:** How do we use sensory imagery to create mind pictures?

**Intention:** Readers will practice identifying and recording sensory imagery from a specific text.

**Materials:** Pre-selected text on overhead and hard copies for students, sensory image double entry journal for note taking, pen/pencil.

**Connection:** *Last week we worked on making specific connections when we read. We learned to make text to self, text to text and text to world connections. Today we will begin to examine how we use our five senses to create vivid images in our reading. This is a strategy that helps us visualize descriptive text in our minds.*

**Teaching:** *Today, we will use excerpts from, House on Mango Street, by Sandra Cisneros to elicit sensory imagery. Teacher reviews the five senses with class.*

Teacher then reviews with students how to record information in a sensory image double entry journal. For Example:

Quote	Page	Which of your 5 senses is activated?

Teacher models this strategy on overhead using pre-selected text.

**Active Engagement:** Readers are given an opportunity to engage in this process individually. Teacher distributes graphic organizer to provide a mind map for students. Students are asked to work silently recording information. Teacher may choose to integrate an art activity or to ask interested students to come up with an idea for a hands on activity.

\* see attached graphic organizer

**Link:** *By using your five senses, I can see that you are creating very vivid pictures in your mind with regard to the description in, House On Mango Street. Creating mind pictures is a great way to make reading exciting. It is a strategy that you can use during your independent reading time.*

**Debrief:** *Pair/share - Turn to your partner and share your sensory imagery. Compare your findings with one another. If you have supplemented this work with art, share your picture, also. Teacher may decide to debrief as a whole class activity.*

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