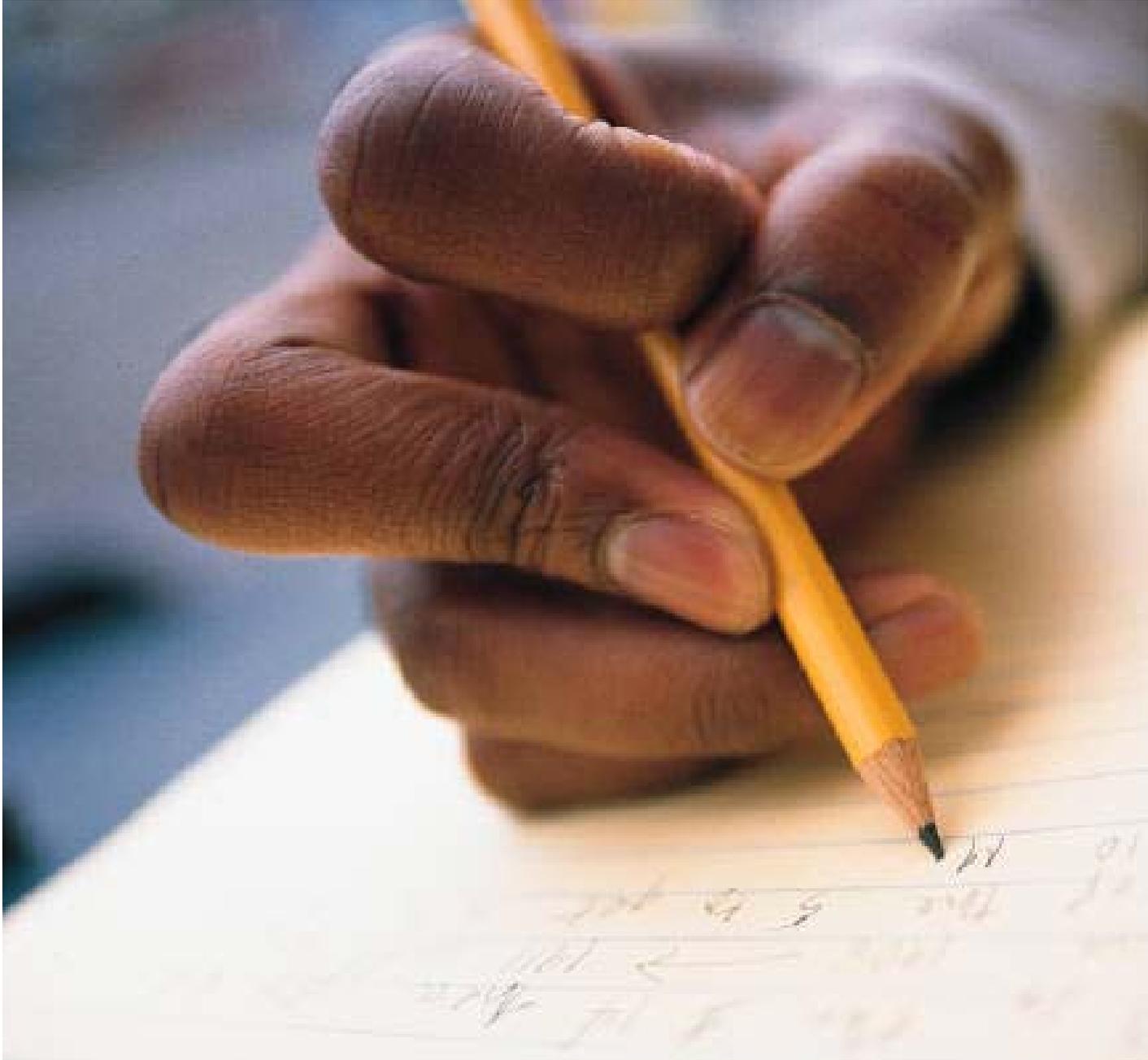




DISTRICT 75: MIDDLE SCHOOL UNITS OF STUDY



LAUNCHING THE READER'S
AND WRITER'S WORKSHOP:

*What Do Readers and
Writers Do?*

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.

This ***District 75 Units of Study for Grades K-12*** were produced under the auspices of Superintendent Bonnie Brown, Deputy Superintendent Gary Hecht, and Director of Curriculum and Assessment Lorraine Boyhan. Literacy Instructional Specialists who spearheaded this endeavor were Donna Dimino, Ana Gomez, and Raizel Blau.

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

Elementary School – Catherine Mullaney, Leah Vasquez,

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

High School – Amy Kriveloff, Aubry Threlkeld

All District Based Literacy Coaches supported the development of the K-12 Units of Study - Susan Abrahams, Helene Bradley, Noveria Gillison, Kristine Gonzalez, Arlene Harris, Pearl Holford, Amy Kriveloff, Shelley Levy, Catherine Mullaney, Sandra Ramos-Alamo, Aubry Threlkeld and Leah Vasquez.

Special thanks as well to the administration and staff at Public School 372K, The Children's School, who worked to develop the original K-5 Literacy Units during the 2004-2005 school year.

TABLE OF CONTENTS

<u>TOPICS</u>	<u>PAGES</u>
INTRODUCTION	4 – 6
READER’S AND WRITER’S WORKSHOP	7 - 17
CURRICULUM MAP	18 - 24
WEEK ONE:	WHAT ARE THE LOGISTICS OF THE READER’S AND WRITER’S WORKSHOP?
WEEK TWO:	HOW DO WE USE THE READER’S AND WRITER’S NOTEBOOK?
WEEK THREE:	WHAT ARE THE THOUGHTS AND QUESTIONS THAT OCCUR TO US WHILE WE ARE READING AND WRITING?
WEEK FOUR:	HOW DO WE USE THE HABITS OF MIND TO DEEPEN COMPREHENSION?
WEEK FIVE:	HOW CAN WE PAY ATTENTION TO OUR OWN UNDERSTANDING?
WEEK SIX:	HOW DO WE BRING TEXT TO LIFE?
LESSONS TO SUPPORT THE UNIT OF STUDY	25 - 31
STRATEGIES AND ADAPTATIONS	32 – 50
BIBLIOGRAPHY	51

INTRODUCTION

Young adolescents are moving through one of the most dynamic stages of their development. Getting them to pay attention and learn is eighty percent of our battle in middle school; the rest is pedagogy. There are many ways to motivate middle school students. An interesting experiment is to prepare an assignment, sit at a student's desk and complete the task yourself. Look around the room and ask yourself: what would make the assignment, the lesson and the room more inviting. There are many ways to boost the confidence levels of our middle school students without losing focus on instruction. As teachers, we must find that 'hook' for every specific child.

The Reader's Workshop depends on a knowledgeable instructor – one who knows the students and the books. To engage students in the Reader's Workshop immediately, our classroom libraries must have engaging books at an appropriate level for all students in the class as students need books they can read. Our next goal is to teach students to choose appropriate books so that reading is joyful (never humiliating), and then teach them reading strategies that will help them become more powerful and independent readers.

The Writer's Workshop invites us to enter the "Writerly Life" with our students. When we participate and demonstrate our commitment to writing as a form of self-expression, we can inspire them to struggle through the process with us and emerge victorious and proud.

The Reader's and Writer's Workshops are the molds or blueprints we set up to establish routines that will support the reading and writing work we do over the course of the year. This unit will launch the literacy structures that will support the growth and independence of our students.

THE PURPOSE OF THE UNIT OF STUDY

To help students:

-  *Engage quickly with books they enjoy.*
-  *Deepen their comprehension and engagement.*
-  *Use structures that will support their growth as readers and writers.*
-  *Enhance the amount of their reading, independence and quality of their intellectual and emotional responses to text.*
-  *Think and talk about text in a variety of ways.*
-  *Identify and begin to use Habits of Mind*
-  *Talk back to and build upon each other's thinking about a text.*
-  *Engage in behaviors that elicit and sustain meaningful conversations with their peers.*
-  *Develop a theory or set of ideas that will drive their reading and discussions.*
-  *Deepen their use of the notebook in reading and writing.*
-  *Use notebook entries to explore subjects.*
-  *To be independent within and across the writing process.*
-  *Draft small moments within the narrative structure.*
-  *Pre-write, revise, edit, and publish within a community of writer*

STANDARDS

The Middle School Standards are set at a level of performance approximately equivalent to the end of eighth grade. It is expected that some students might achieve this level earlier and others later than this grade.

E1 READING

- E1a Read at least 25 books or book equivalents for the year
Maintain an annotated list of works read
- E1b Read and comprehend at least four books on the same subject, or by the same author, or in the same genre
- E1c Read and comprehend informational material
- E1d Demonstrate familiarity with a variety of public documents
- E1e Demonstrate familiarity with a variety of functional materials

E2 WRITING

- E2a The student produces a report of information
- E2b The student produces a response to literature
- E2c The student produces a narrative account (fictional or autobiographical)
- E2d The student produces a narrative procedure
- E2e The student produces a persuasive essay

E3 SPEAKING, LISTENING AND VIEWING

- E3a The student participates in one-to-one conferences with the Teacher
- E3b The student participates in group meetings
- E3c The student prepares and delivers an individual presentation
- E3d The student makes informed judgments about TV, radio, film

E4 CONVENTIONS, GRAMMAR AND USAGE OF THE ENGLISH LANGUAGE

- E4a Student demonstrates an understanding of the rules of the English language in written and oral work
- E4b Student analyzes and subsequently revises work to improve its clarity and effectiveness

E5 LITERATURE

- E5a The student responds to non-fiction, fiction, poetry and student drama
- E5b Produce work in at least one genre that follows the conventions of the genre

THE READER'S WORKSHOP

The best way to get students to improve their reading is for them to practice reading in a very nurturing and text rich environment.

The introduction to reading instruction will always be the act of reading together as a Whole Group. As in the Writer's Workshop, the Reader's Workshop will begin with the Whole Group attending to a mini-lesson given by the teacher.

Whether the mini-lesson involves a Read Aloud, a Shared Reading or a Guided Reading piece, the teacher is modeling reading fluency, the reading voice of the narrator or character, the amount of time between reading and pausing for text reflection, and states the skill being emphasized for the day.

One example of a skill being modeled during a Guided Reading can be Text Connections. The teacher reads a paragraph from a book as the students are following along in their copy of the book. The paragraph has described an event such as the scene in, *Freak the Mighty*, where the gang leader is chasing after the main characters Max and Freak. The teacher stops to ask the students what might be happening in the characters' mind as they know that they have no where else to run to because they are stuck in the muck of the pond knowing that the gang leader means to do them harm. Have the students had that experience? Can they give an example of what it feels like to be stuck even if they have never been stuck in mucky water?

During the practice segment of the Reader's Workshop the students will continue on with their reading in the book and responding to the literature they read. Students will end up sharing their thinking about the text connections they made on their reading in the final segment of the Reader's Workshop. The teacher will facilitate the debriefing on the conversations noting students who have understood the concepts or skills taught.

THE ROLES AND FACTORS IN THE READER'S WORKSHOP

The Environment	<ul style="list-style-type: none">• Text rich, leveled library, resources
The Teacher	<ul style="list-style-type: none">• Models reading, Habits of Mind
The Student	<ul style="list-style-type: none">• Practices reading, Habits of Mind
Their Peers	<ul style="list-style-type: none">• Practices Habits of Mind, supports

A Sample Schedule of the Reader's Workshop

Time	Activity Title	Activities Include:
10-15 minutes	Mini-lesson	Teacher addresses the Whole Group in a Read Aloud, a Shared Reading, or a Guided Reading piece that has purpose; such as in modeling "Creating the Voice of the Character".
30 min.	Independent Practice	Students are conferring or coming up with their own ideas on how to approach the reading task that has been assigned for the Reader's Workshop.
(10 minutes)	<ul style="list-style-type: none"> • Individual 	Students work independently on the task.
(10 minutes)	<ul style="list-style-type: none"> • Small Group 	Students work in Pairs or in small groups to confer with each other on the task and take notes on their conferring or to read in a small group.
(10 minutes)	<ul style="list-style-type: none"> • Center-based Learning 	Students can work at the computer or using a listening center to approach the reading task.
5-10 minutes	Debrief or Sharing	Students will come together again as a Whole Group to Share what they read and their process thinking.

THE TEACHER'S ROLE IN THE READER'S WORKSHOP

- ✚ Model "collection" and thinking in the mini-lesson.
- ✚ Facilitate during classroom discussion.
- ✚ Monitor discussion and responses.
- ✚ Observe student growth in discussion and responses.
- ✚ Offer prompts to stalled groups.
- ✚ Confer with individual students.

THE STUDENTS' ROLE IN THE READER'S WORKSHOP

- ✚ To collect discussion prompts as they read.
- ✚ To follow teacher-modeled prompts.
- ✚ Read the text to be ready for discussion.
- ✚ Bring notes, drawings, and feedback to discussion groups.
- ✚ Assess the effectiveness of classroom and partner discussions.

SETTING UP FOR THE READER'S WORKSHOP

WORKSHOP LOGISTICS

- ✚ Form partnerships or groups.
- ✚ Look at the strengths and needs of each student as a reader:
 - Comprehension level
 - Ability to interpret (gather and grow ideas)
 - Ability to engage in conversation (sustain interaction)
 - Social factors (ultimately, the teacher's choice) - Teacher may ask students to write a letter naming 5 other students they would like to work with and explain the reasons for that choice. Example: *I'd like to work with Sharon because she understands everything she reads. Miguel has good ideas about what he reads. Taylor likes the same books that I like.*

MANAGEMENT

- ✚ *Classroom Library check-out and returns*
- ✚ *Room arrangement* – space for groups of 4 students
- ✚ *Noise level* – students talk with a whisper/low voice, monitor themselves, practice
- ✚ *Homework* – student driven, groups decide
- ✚ *Accountability* – record-keeping, (How? Forms, journals, post-its) setting goals, achieving goals
- ✚ *Problem solving* – groups pace themselves, decide what to do if one member finishes first or if absence is stopping the group from moving forward, explicit teaching to solve problems, etc.
- ✚ *Behavior* - some students may not be able to function within a group of 4 so allow 2 member groups or a floating member; try problem student as a 5th leg in a group so if he/she is removed it will not affect the group

MATERIALS

- ✚ *Books* – borrow from another class, school or public library
- ✚ *Post-its* – different colors for different groups
- ✚ *Reader's Notebook* – writing about reading
- ✚ *Writer's Notebook* – list entries, revisions
- ✚ *Conferring Sheets* – tracking system/format preferred by teacher

SCHEDULING

- ✚ Plan time for: Building up stamina for Independent Reading, discussion, partnerships, making *Homework Decisions*, reflection on group processing
 - ✚ Schedule Mid-workshop Teaching,
 - ✚ Schedule Shares/Transitions (going from rug to student's own spot)
 - ✚ Sample Weekly Schedules:
 - M,W,F– Partner Discussions; T,Th– Group Discussions
 - M-F– Reading and Group Discussions;
 - M-F– Group Discussions, MWF– Partner Discussions, T,Th– Reading Response in Writer's Notebook
- (Notify students of any changes in schedule in advance)
- ✚ Schedule Stop and Jots – Teacher makes announcement and students record thoughts in Readers' Notebook or using Post-its

CLASSROOM LIBRARIES

The classroom library is an essential component of the balanced literacy classroom. Teachers often devote one corner of their classroom to the library, and the bookshelves serve as the border for the meeting area. The classroom library then becomes the main gathering place for the students. It is important that classroom libraries be attractive and organized. In many classrooms, books are contained in baskets or bins so that students can flip through them, see their covers easily, and help them in the search for appropriate and enjoyable books. The baskets should be clearly labeled.

- ✚ Some books in the 6-8 classroom should be clustered according to high-interest topics. Others should be organized by genre. Some teachers organize parts of their libraries alphabetically or by level. Decisions about how to organize the library should be based on the students' interests and abilities.
- ✚ Our goal is to make sure students read just right books every day. Therefore, we need to make them easy for student to find in the library. 30-50% of the library should be leveled in order to help the students in this process. It is crucial that a classroom library contain books that match the reading levels of students.

- **Questions to Ask about Classroom Libraries**

- ✚ Is my library an inviting place for students?
- ✚ Can students easily find what they are looking for?
- ✚ Does the library reflect the work that's going on in the classroom?
- ✚ Does the library reflect the range of students' interests and abilities?
- ✚ Does the library provide opportunity to explore literature of all kinds?
- ✚ Is there a system in place for students take out and return books?

THE WRITER'S WORKSHOP

Why do we teach writing? Writing is an essential skill in today's world. It enhances employability. It is a required element of standardized testing.

Our students are filled with personal interests and new ideas. A short talk with a sixth grade Yankee fan about team statistics, or an eighth grader who is interested in hip-hop music 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 choose topics that excite them, they will be more willing to invest in the hard work needed to be writers. When we help students to find their writing voices, we give them the gift of communication. As babies struggle to learn to talk, our students will struggle to express themselves in writing. The Writer's Workshop is the structure we provide to assist them.

Writers write from ideas and experiences. The introduction to writing will always be reading. As in the Reader's Workshop, the Writer's Workshop will begin with a mini-lesson before the entire class as Whole Group instruction. It may even begin with a reading passage from a short text or an entire book through a Read Aloud in order to highlight the writing skills the teacher models with the class and expects students to practice in writing on a topic they are more familiar with.

One example may be the descriptive language an author uses to set the scene or the setting in the literature they write. The student will be asked to describe a setting in writing. Students can then discuss in small groups or in pairs some of their ideas. They can describe their neighborhood, their room, or their favorite place evoking all of their five senses in the process of conferring with their peers and doing the actual writing during the Independent Writing period.

The Writer's Workshop inevitably ends with the entire class coming together again for a Sharing of their writing. Students get constructive criticism and positive praise from the teacher and their peers about the writings they Share. A student can make notes on Post-its or directly into their Writer's Notebook on the suggestions for writing from the Sharing period of the Writer's Workshop.

A Sample Schedule of the Writer’s Workshop

Time	Activity Title	Activities Include:
10-15 minutes	Mini-lesson	Teacher addresses the Whole Group in a Read Aloud, a Shared Reading, or a Guided Reading piece that has purpose; such as in modeling descriptive language.
30 min.	Independent Practice	Students are conferring or coming up with their own ideas on how to approach the writing task that has been assigned for the Writer’s Workshop.
(10 minutes)	<ul style="list-style-type: none"> • Individual 	Students work independently on the task.
(10 minutes)	<ul style="list-style-type: none"> • Small Group 	Students work in Pairs or in small groups to confer with each other on the task and take notes on their conferring or to write in a small group.
(10 minutes)	<ul style="list-style-type: none"> • Center-based Learning 	Students can work at the computer or using a center to approach the writing task.
5-10 minutes	Debrief or Sharing	Students will come together again as a Whole Group to Share what they wrote and their process thinking.

THE WRITING PROCESS

1. **Collect** – generate topics to write about.
2. **Develop a Seed** – work on one piece of writing.
3. **Draft** – plan the form of the final piece, moving out of the notebook.
4. **Revise** – improve the work.
5. **Edit** – check for the conventions of written American English.
6. **Publish and Celebrate** – acknowledge students’ accomplishments.

These steps are described briefly through further recommended reading.
Lucy Calkins *“The Art of Teaching Writing.”*

THE TEACHER'S ROLE IN THE WRITER'S WORKSHOP

- ✚ Model "collection" and thinking in the notebook.
- ✚ Facilitate during classroom discussion.
- ✚ Monitor discussion and responses.
- ✚ Observe student growth in writing and discussion.
- ✚ Offer prompts to stalled writers.
- ✚ Confer with individual students.

THE STUDENTS' ROLE IN THE WRITER'S WORKSHOP

- ✚ To collect ideas in the Writer's Notebook.
- ✚ To follow teacher-modeled prompts.
- ✚ To attempt different types of writing.
- ✚ To follow the steps of the Writing Process.
- ✚ To share their writing.
- ✚ Judge their writing according to rubrics.

SETTING UP FOR THE WRITER'S WORKSHOP

MANAGEMENT

- ✚ *Room arrangement* – Space for quiet writing, individual conferring, partner discussions, editing
- ✚ *Noise level* – students talk with a whisper/low voice, monitor themselves, practice
- ✚ *Accountability* – setting and achieving goals for amounts of writing and reaching steps in the writing process

MATERIALS

- ✚ *Pens, pencils, white out, correction tape, tape, scissors, erasers, paper, Post-its, computer*
- ✚ *Editing Rubrics, dictionaries, thesauruses, other reference materials*
- ✚ *Reader's Notebook* – writing about reading
- ✚ *Writer's Notebook* – list entries, revisions
- ✚ *Conferring Sheets* – tracking system/format preferred by teacher

Writers' Notebooks

One tool we can use 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. Ralph Fletcher, in *Breathing In, Breathing Out*, 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 for us to help students understand that just by being alive they've gathered plenty of ideas to write about. That's what notebooks are for: thinking on paper, without the pressure of making it perfect, or "correct". The writer's notebook is a place for us to stretch ourselves as writers, for experimentation. These thoughts become the basis of pieces that will be developed later, and which will go through the process of drafting, editing, and revision. We can notice changes in our writing as time goes by, so it is important that entries be dated and that the notebook remain intact, i.e., that no pages be removed.

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.

Sample Entries in a Writer's Notebook

-  *Lists*
-  *Memories*
-  *Questions*
-  *Descriptions of places, objects or photographs*
-  *Free writing*
-  *Conversations*
-  *Letters*
-  *Responses to reading*

What are the “HABITS OF MIND”?

What the book *Mosaic of Thought* by Ellin Oliver Keene and Susan Zimmermann, structure the reading process as more than an eye to mouth or ear to mouth activity. These authors have joined education researchers such as Robert J. Sternberg (1977), Robert Marzano (1997) and Arthur L. Costa (2001) in recognizing the learning process going on in the act of reading. All of these researchers identify from 5-16 different learning patterns or “Habits of Mind” by the learner. In *Mosaic of Thought* there are 8 subdivisions: Visualization, Synthesizes, Retelling, Inferences, Questions, Uses Schema, Determines what is important in Text, Questions, Thinks Aloud, and Monitors Comprehension. (p.227-235)

Educators have historically approached reading in the physical activity of holding a book, visibly seeing the text and pictures, and/ or audibly hearing the text being read. The assessment of that activity was based on the student’s ability to successfully respond to questions orally posed by either the teacher or visually posed by the text in a summative section at the end of a chapter. These middle school Units of Study include the Habits of Mind in the sample lessons supplied so that teachers can develop extended activities for students to articulate their thinking in a meaningful way.

TEXT-TO-TEXT Comparison

<i>Mosaic of Thought</i> By Ellin Oliver Keene & Susan Zimmermann	Research/ year	Author
<ul style="list-style-type: none"> • “Mind Journey” • “Home in the Mind” • “A Mosaic in the Mind” (Comprehension)	<ul style="list-style-type: none"> • “Habits of Mind” (Cognitive)¹ • “Habits of Mind” (Metacognitive)² • “Habits of Mind” (Metacognitive)³ 	Robert J. Sternberg Robert Marzano Arthur L. Costa
Appendix Four p.199 Cueing Systems	<ul style="list-style-type: none"> • Triarchic Theory of Intellegence (Cognitive) 	Robert J. Sternberg

¹ Sternberg, RJ, et al., 1998a, *Teaching triachially improves school achievement*, Journal of Educational Psychology, 90, 1-11

² *A Different Kind of Classroom: Teaching With Dimensions Of Learning* by Robert Marzano, 1992, ASCD

³ *Habits of Mind: A Developmental Series* by Arthur L. Costa, Bena Kallick, 2001, ASCD

What is a “Teaching Practice”?

In order that readers become more proficient while developing their own Habits of Mind, teachers must model continuously on their own meta-cognitive process; their thinking about thinking and doing so aloud. The teacher must share openly how they read, question what they read, re-read to conclude important features in the text and to state the teacher’s evidence in concluding its importance in the text.

The best way to Think Aloud or to do a “Teaching Practice” is to utilize graphic organizers as teachers model their thinking and text connections in the classroom. The teaching practices identified to help students articulate strategies that assist in the comprehension of text and concepts are: Learning Journals, Sharing Active Learning, Main Idea Graphic Organizers, Comparison Map, Sequence Mapping and Character Mapping.

What is an “Interactive Read Aloud”?

Most teachers have heard about and conducted a Read Aloud in their classroom. This activity entails the reading of a book aloud to all of the members of their class. Although teachers may pause in their reading to ask students questions or explain an element of the story, the teacher is expected to read more and talk less during a Read Aloud to model reading; not necessarily thinking while reading.

The Interactive Read Aloud is defined by the Governor’s School Team 2006⁴ as a “deliberate, explicit method of reading instruction”. The teacher is still reading text aloud to students to model the act of reading as well as the essential components of reading: phonemic awareness, fluency, vocabulary and comprehension. The student is hearing how words are pronounced and what words are used for different uses for communication (everyday, descriptive, content-specific), how phrases are stated with emphasis or expression, if any, and the student learns the teacher’s thinking while they read to learn how to make connections to the text read. The Units identify the strategies of teacher modeling as “Habits of Mind” and “Teaching Practice” in the mini-lessons provided in the final pages of a unit.

4

<http://projects.juniata.edu/govin/2006files/Interactive%20Read%20Aloud%20PP%20Latrobe%20Group.pp>

ROUTINES AND RITUALS: WEEK ONE

WEEK ONE: WHAT ARE THE LOGISTICS OF THE READER'S AND WRITER'S WORKSHOP?	Readers prepare themselves for the readers Workshop: ready to work with materials. Chart: <i>What Does Readers Workshop Look Like/ Sound Like?</i>	Readers learn the procedures for how the Classroom Library is organized and a system to check out and track books.	Think aloud* and chart what readers do during Independent Reading: Set goals, read quietly, have reading spots, monitor understanding, etc. <i>*Habit of Mind:</i> Think Aloud	Readers choose "Just Right" books. *Previewing books: -Look at the cover -Read the blurb -Read the first page -"Am I interested?" -The five finger rule -See how many pages there are	Readers choose "Just Right" books and use a Reading Log to keep track of Independent Reading.				
	<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">Looks Like</td> <td style="padding: 5px;">Sounds Like</td> </tr> <tr> <td style="height: 30px;"></td> <td style="height: 30px;"></td> </tr> </table>	Looks Like	Sounds Like			Writers set up Writers Notebook for the Writers Workshop.	Writers set goals for themselves in order to build stamina.	Writers write about things they know: Generating notebook entries.	Writers write about things they know: Making Lists.
Looks Like	Sounds Like								

The goals of the first week of this unit include:

-  Understanding accountable talk
-  Choosing a Just Right Book
-  Building stamina
-  Generating notebook entries

ROUTINE AND RITUALS: WEEK TWO

WEEK TWO: HOW DO WE USE THE READER'S AND WRITER'S NOTEBOOK?	Readers use the Readers Notebook to record their responses to what they have read. <i>*Habit of Mind:</i> Retelling	Readers activate prior knowledge to build comprehension. <i>Chart:</i> Strategies that Readers Use* <i>*Habit of Mind:</i> Uses Schema	Readers make meaning of print by making connections with text  Connection to self  Connection to world <i>*Habit of Mind:</i> Think Aloud	<i>Readers make meaning of print by making connections with text*.</i>  <i>Connection to text</i> <i>*Habit of Mind:</i> Visualizes	Readers make meaning of print by making connections with text*.  Connection within text:  Confirm or disprove predictions. <i>*Habit of Mind:</i> Visualizes
	Collecting in our Writers Notebook: What is a seed Idea?	Writers choose a seed idea by re-reading their notebook entries and select one topic to read and write about over the next few weeks.	Writers write and organize list entries about seed ideas*	Writers use timelines to help draft a personal narrative*	Writers make a movie in their mind to connect with the text <i>*Habits of Mind:</i> Visualizes

The goals of the second week of this unit include:

-  Activating prior knowledge
-  Making text to self, text to text and text to world connections
-  Collecting seed ideas

ROUTINES AND RITUALS: WEEK THREE

WEEK THREE: WHAT ARE THE THOUGHTS AND QUESTIONS THAT OCCUR TO US WHILE WE ARE READING?	<i>Readers enhance their comprehension by asking questions.*</i> <i>*Habit of Mind: Generating Questions</i>	Readers develop notes and questions, using post-its, while reading text. <i>*Habit of Mind: Generating Questions</i>	Readers create visual images by using post-its to sketch their images from the text. <i>*Habit of Mind: Visualizing</i>	Readers share their insights with partners. (Teacher models sharing using a shared reading text.)	Readers continue to share their insights with partners.
	Writers compose with a purpose, a topic, and an audience in mind to help them write better. <i>Chart: Reasons for Writing</i>	Writers need a strong lead for a personal narrative. <i>Writer's use mentor text as models</i>	<i>Drafting:</i> Writers move from the Writer's Notebook to drafting outside of the notebook. <i>Writers combine entries and begin to work on their first draft.</i>	<i>Drafting:</i> Writers move from the Writer's Notebook to drafting outside of the notebook. <i>Writers work on their first draft.</i>	<i>Drafting:</i> Moving from the Writer's Notebook to drafting outside of the notebook. <i>Writers work on their first draft.</i>

The goals of the third week of this unit include:

-  Using post-its to record their thoughts and questions while reading
-  Sharing with a partner for understanding
-  Using mentor text
-  Moving to drafts outside of the notebook

ROUTINES AND RITUALS: WEEK FOUR

<p>WEEK FOUR:</p> <p>HOW DO WE USE THE HABITS OF MIND TO DEEPEN COMPREHENSION?</p>	<p>Readers focus on the structure of the story or plot to deepen their comprehension of the story</p> <p>*Habit of Mind: Retelling</p>	<p>Readers focus on the structure of the story or plot to deepen their comprehension of the story.</p> <p>*Habit of Mind: Retelling</p>	<p>Readers continue to develop their understanding of plot structure by creating lines, citing important events from the text in order and significance.</p>	<p>Readers focus on the characters to deepen their comprehension of the story.</p> <p>Character traits: what do they think, do, feel and say?</p> <p>*Habit of Mind: Determines What is Important in Text</p>	<p>Readers explore and contrast specific character traits to deepen their comprehension of the story.</p> <p>*Habit of Mind: Determines What is Important in Text.</p>
	<p>Writers continue to draft their pieces using feedback.</p> <p>*Habit of Mind: Think aloud</p>	<p>Authors' Craft: Writers use a mentor text to identify the techniques authors employ to maintain the readers' interest in their writing.</p>	<p>Authors' Craft: Writers add "Just Right" words to make their work more interesting using "show-not-tell" to develop plot and setting.</p>	<p>Author' Craft: Writers add style and details by using powerful vocabulary to create images.</p> <p>*Habit of Mind: Visualizes</p>	<p>Writers need a strong ending for their personal narrative. Writers use a mentor text as a model.</p>

The goals of the fourth week of this unit include:

-  Deepening comprehension
-  Structure of plot and story
-  Using just right words
-  Identify techniques that an author employs to keep the reader interested.

ROUTINES AND RITUALS: WEEK FIVE

WEEK FIVE: HOW CAN WE PAY ATTENTION TO OUR OWN UNDERSTANDING?	Readers pay attention to their understanding: Did I understand that? <i>*Habit of Mind:</i> Monitors Comprehension	Readers pay attention to their own understanding: What happened so far? <i>*Habit of Mind:</i> Monitors Comprehension, Retelling	Readers pay attention to their own understanding: What do I see? <i>*Habit of Mind:</i> Monitors Comprehension, Visualizing	Readers pay attention to their own understanding: Who are the characters in this story? <i>*Habit of Mind:</i> Determines what is important in text	Readers pay attention to their own understanding: What is the big idea? <i>*Habit of Mind:</i> Synthesizes
	Writers revise their work by reading it to themselves. <i>*Habit of Mind:</i> Monitors Comprehension	Writers revise their work by reading it to a partner.	Writers revise their work by having a partner read it. <i>*Habit of Mind:</i> Monitors Comprehension	Writers edit their work by checking for capitals and periods at the end of the sentences. Chart: Editing Checklist	Writers edit their by checking for spelling, quotation marks and other punctuation.

The goals of the fifth week of this unit include:

- ✚ Asking questions for understanding, (ex. who, what, when, where, why, and how.)
- ✚ Defining the elements of plot or story and providing examples to support their definitions.
- ✚ Discussing the events and identifying the main ideas of each chapter of the shared text.
- ✚ Predicting how the story will end.
- ✚ Revising your work by reading it first.
- ✚ Editing your work by using the conventions of the written American English.

ROUTINES AND RITUALS: WEEK SIX

WEEK SIX: HOW DO WE USE THE HABITS OF MIND TO DEEPEN COMPREHENSION HOW DO WE BRING TEXT TO LIFE?	Readers pay attention to their own understanding: What's the big idea? <i>*Habit of Mind:</i> Synthesizes Chart: Puzzle Piece Chart for Synthesizing	Readers activate prior knowledge to make predictions and draw conclusions about what is not directly stated in the text. Chart: It Says, I Say, So...	Readers talk about books they've read: Preparing and Presenting.	Readers talk about books they've read: Continuing to: Prepare and Present	Readers talk about books they've read: Continuing to: Presentations Chart: Puzzle Piece for Synthesizing
	Writers copy their drafts into final versions.	Writers continue to copy their drafts into final versions.	Writers use rubrics to measure their work.	Writers publish by illustrating and creating covers for their work.	Writers sit in the Author's Chair and share their publish work. WRITERS CELEBRATE!!!

The goals of the sixth week of this unit include:

-  Understanding the big idea.
-  Drawing conclusions.
-  Steps for presentation.
-  Using a rubric to measure their work.
-  Sharing published work.
-  **CELEBRATING!!!!**

HOW TO USE THE LESSONS PROVIDED IN THIS UNIT OF STUDY

The Workshop Model

The Units of Study follow The Workshop Model in the flow of the day as a series of mini-lessons that start an instructional period by the whole class followed by a break up of the class into small working groups, independent learners, or station learners with a given task and a wrap up activity with the whole group that links the task to the teaching point.

The Mini-lessons

The mini-lessons that are published in this Unit of Study are structured in the same format starting with the *Title of the mini-lesson* and *The Intention*. The outline contains the following: *Connection, Teaching, Active Engagement, Link and Share or Debrief of the lesson*.

Title of the mini-lesson	States the title of the mini-lesson
Intention	What is your goal in this lesson?
Connection	States how this lesson connects to what students have been taught and how the lesson helps the students connect with his/ her community.
Teaching	Outlines the instruction intended and the outcomes expected in lessons on reading or writing strategies.
Active Engagement	Lists the tasks and activities students will do during the instructional period or assignments given. This may be in the form of practice, preparation or presentation.
Link	This defines explicitly the understanding the learner is supposed to walk away with that links the lesson to their lives as members of the community.
Share or Debrief	As defined, this section describes the final gathering of the whole number of students to have them share chronologically what they did as a re-cap, what they questioned, what they found out during the lesson.

Unit of Study: Launching the Reader’s Workshop (6-8) Date: _____

Title of Mini-lesson: Readers Make Meaning of Print by Making Connections with Text

Intention: Teach the Habit of Mind: Visualizing

Connection:

“So far in this unit we have been looking at how we get personally involved in reading, how we monitor ourselves to make sure we understand. We have also practiced writing down the thoughts we have while we read. Today we will practice making pictures in our minds to help us live in the world of the books we’re reading.”

Teaching:

“Today, we are going to see how making a picture in our minds [or a mental image or a movie] helps us understand what we read. Making a picture this way is called ‘visualizing’.” You may discuss the relation of the word visualizing to vision. “A good reader will create a vision of the scene or characters or the action that the author is describing. Let me show you what I mean” (teacher models).

“I am going to show you how I think when I am trying to create a picture in my mind.” Select a sample text and demonstrate the imagining of details, using descriptive phrases, such as:

I can see the colors...

I think they are wearing...

I think this place looks like...

This reminds me of a place...

They look like... “Sometimes when I read a little further, my images will change because of what the author has written and sometimes I will add to them as the author adds more details.”

Demonstrate with further reading and phrases such as:

Now I see...

I didn’t think it looked like...

That’s exactly what I saw.

Active Engagement:

Select a new piece of text and read it out loud. Pause at pre-selected points and ask the students, “What are you seeing right now?”

Link:

“It is time to our independent reading. Remember, our task for today is to stop when I give you the signal and write down what we see as we are reading.”

Debrief:

Students share their images and how they created them.

May be copied for single classroom use ©2003 by Lucy Calkins and Beth Neville, from *resources for primary writing: Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins and Heinemann: Portsmouth, NH. Lesson developed by District 75 Literacy Coaches.

Unit of Study: Launching the Reader’s Workshop (6-8) Date: _____

Title of Mini-lesson: Readers Enhance Their Comprehension by Asking Questions

Intention: Teach the Habit of Mind: Generating Questions

Connection:

“So far in this unit we have been looking at how we monitor ourselves to make sure we understand. We have also practiced writing down the thoughts we have while we read. Today we will practice another way to write down our thoughts.”

Teaching:

“Today, we are going to work asking questions. We are going to see how making up or generating questions help us understand what we read. A good reader will create a vision of the scene or characters or the action that the author is describing. Let me show you what I mean (teacher models).”

*“I am going to show you how I think when I am trying to create a picture in my mind”
Select a sample text and demonstrate the imagining of details, using descriptive phrases, such as:*

- I can see the colors...*
- I think they are wearing...*
- I think this place looks like...*
- This reminds me of a place...*
- They look like...*

“Sometimes when I read a little further, my images will change because of what the author has written and sometimes I will add to them as the author adds more details.”

Demonstrate with further reading and phrases such as:

- Now I see...*
- I didn’t think it looked like...*
- That’s exactly what I saw.*

Active Engagement:

Select a new piece of text and read it out loud. Pause at pre-selected points and ask the students, “What are you seeing right now?”

Link:

“It is time to our independent reading. Remember, our task for today is to stop when I give you the signal and write down what we see as we are reading.”

Debrief:

Students share their images and how they created them.

Unit of Study: Launching the Writer’s Workshop (6-8) Date: _____

Title of Mini-lesson: Setting Up the Writer’s Notebook

Intention: Helping student get started with their Writer’s Notebook

Materials: chart paper

markers

Text (*Unlocking the Writer Within You*)

Connection:

Today we will be introducing to the Writer’s Notebook. “The Writer’s Notebook I the “tool” we use during Writer’s Workshop. Today we will take a look at the WRITER’S NOTEBOOK, a place for you write down, collect and develop our ideas and thoughts about the world, things that are of interest to you, things you know a lot about but want to know more and real world topics you LOVE. The notebook is the place to sketch, draw, jot, list and write about what we see, hear feel and observe in the world. Today we are going to set up our Writer’s Notebooks for our independent writing.”

Teaching:

For the next two days, we will use these skills to create writings in our notebooks.

Text to Use “What Is A Writer’s Notebook Anyway?” from Ralph Fletcher’s: A Writer’s Notebook: Unlocking the Writer Within You.

Gather the students in a meeting area, seated in a circle to build community and conversation.

- 1. Bring YOUR OWN notebooks and take the students on a tour of you notebook, talking with them about your own “writing lives”. Demonstrate how your notebook is personalized with artifacts that reflect who you are as a writer (photos, pictures, quotes etc...) Show how you document your writing with your name and date for each entry. Read a few excerpts from your entries.*
- 2. READ ALOUD/THINK ALOUD: Read “What Is A Writer’s Notebook Anyway?” to the students focusing on the quote: “A writer’s notebook gives you a place to live like a writer, not just in school during writing time, but wherever you are, at any time of the day.*

Create a chart with the class as a whole. When I say NOW, turn to your partner and list some ideas that describe what a writer’s notebook is.

TRY IT CHART: WHAT IS A WRITER’S NOTEBOOK ANYWAY/ WHAT DOES IT LOOK LIKE?

WHAT DOES IT SOUND LIKE?

Active Engagement:

“When I say NOW, make a list of ways you will make your WRITER’S NOTEBOOK your own in your notebook, using the chart to as a tool to help. When you hear 5-4-3-2-1, share your list with your partner.”

Link:

Since we will be using our Writer's Notebooks every day, let's start now. You have 10 – 15 minutes to create and design your WRITER'S NOTEBOOK. Think about the cover, both front and back, think about the first page. For your first entry on your first page, you can write about having YOUR OWN WRITER'S NOTEBOOK."

Debrief:

Select two to three students to share their notebooks and how they went about creating their notebooks.

May be copied for single classroom use ©2003 by Lucy Calkins and Beth Neville, from *resources for primary writing: Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins and Heinemann: Portsmouth, NH. Lesson developed by District 75 Literacy Coaches.

Unit of Study: Launching the Writer’s Workshop (6-8) Date: _____

Title of Mini-lesson: Selecting a Seed Idea

Intention: Choosing a seed or topic idea to develop into a finished writing piece.

 *Today’s lesson could easily be stretched into a series (no more than 2-3) lessons.*

Materials: chart paper / text / writer’s notebooks / index cards

Connection:

*“We have spent the last few days collecting ideas we know a lot about and wrote questions about our topic we wanted to know more about. Today, you are going to choose the **SEED IDEA** that you want to develop into writing pieces by re-reading our Writer’s Notebook entries.*

*Today you are going to find the **ONE TOPIC** that you are going to write about. It is really important to choose something that really interest you and that you want to know more about because this is the **SEED** you will be reading and writing about over the next few weeks.”*

Teaching:

*Text: Chapter 4: **SEED IDEA** from Ralph Fletcher’s **A Writer’s Notebook: unlocking the Writer Within You***

*“In my writer’s notebook, I’ve **LISTED** several topics and I wrote questions about two or three of my topics. Today I will make a choice about the topic for my writing piece. Today I am going to model for you my thinking in **HOW** and **WHY** I chose my topic. You will listen and observe what I do to make my choice.*

*“Watch me as I re-read my notebook and how I decide what my **SEED IDEA** for my project is going to be.” Continue to model the process of taking the student on a tour of your notebook describing some entries as well as question and other notes and jotting down ideas and comment in the margins. Tell the student that **OFTEN** (but not always) the entries we have are most interesting and will make **GOOD SEED IDEAS**.*

Active Engagement:

***TURN AND TALK:** “Turn to you partner and talk about what I did to choose my ‘**SEED IDEA**’ and topic. Jot down two things I did to choose my seed idea. We will grow a chart together.”*

CHART:** Some Things I Do To Choose **MY SEED IDEA

Link:

Today in your independent writing **REREAD** your entries in your **WRITER'S NOTEBOOK** and circle **TWO or THREE** ideas that can become the "**SEED**" for your writing piece. Think about each piece and then select the one that you would like to write about the most. **WRITE IT DOWN ON AN INDEX CARD** that I will collect from you. On a new page in your notebook, begin to write down everything you know about your "**SEED**" topic."

Debrief:

Teacher selects two students to share their topic and entry list.

May be copied for single classroom use ©2003 by Lucy Calkins and Beth Neville, from *resources for primary writing: Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins and Heinemann: Portsmouth, NH. Lesson developed by District 75 Literacy Coaches.

SUPPORTING STRUGGLING READERS

Students:

- ✚ May use the read-aloud text used by the teacher
- ✚ Reread a known text
- ✚ Focus on retelling in the beginning of clubs
- ✚ Just generate questions
- ✚ Read less, talk less at the beginning – build stamina – 10 minutes of reading, 5 minutes of talk, 15 minutes of reading, 10 minutes of talk

Teachers:

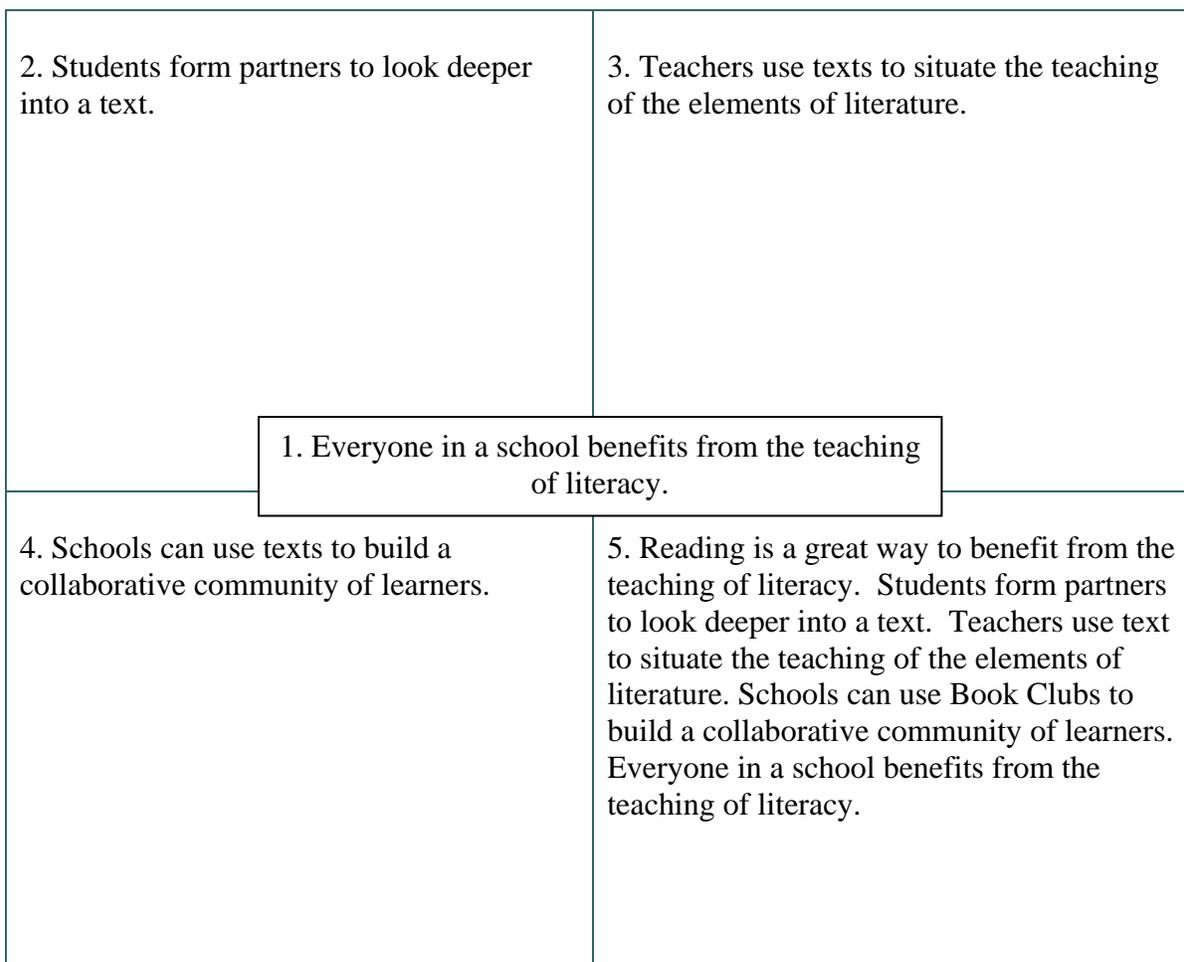
- ✚ Drop into conversation more often
- ✚ Talk to student one-on-one to ready the reader for book talk
- ✚ Utilize one member of a partnership to take on the role of *Passage Reader* to read sections of the text to the group
- ✚ Have clubs meet more often, for less time
- ✚ For reluctant talkers give some prompts:
 - *One thing I noticed was* _____.
 - *I wonder* _____.
 - *That kind of reminds me of* _____.
 - *Now I'm thinking that* _____.
 - Pay close attention during read-aloud to zone in on students with problems
- ✚ Buddy up a shy talker with a kind, stronger talker. Have the stronger talker encourage the shy person by saying, “What do you think?”
- ✚ Keep the needier students close to you so you can coach more easily

SUPPORTING ELL STUDENTS

- ✚ Phrasing and fluency
- ✚ Shared-reading occasionally (content may be different and shorter)
- ✚ Teach Idiomatic expressions
- ✚ Model **Word Attack** skills
- ✚ Picture walks to make predictions
- ✚ Partnership
- ✚ Model conversation skills

SUPPORTS FOR STRUGGLING READERS AND WRITERS

Struggling readers and writers need to have much of their work scaffolded to support success. We have scaffolded and tiered assignments throughout this unit by providing **graphic organizers, planning sheets, reading logs** and **storyboarding forms**. A simple way of scaffolding writing involves the use of a **four square graphic organizer** in the prewriting stage. Here is an example including a topic sentence in box 1; details in boxes 2, 3, and 4; and a summary statement or paragraph in box 5.



STRATEGIES FOR QUALITY ACCOUNTABLE TALK

- ✚ Choose a topic first
- ✚ Stay with an important topic for a while:
 - *I want to add to _____.*
 - *I want to build on to _____.*
 - *I have a connection to _____.*
 - *I agree/disagree because _____.*
- ✚ Ask for clarification:
 - *Can you explain that a little further?*
 - *Could you be more specific?*
 - *Could you make a connection?*
 - *Let's see if I understand what you're saying.*
 - *So you are saying _____.*
 - *I don't understand _____.*
- ✚ Support what you say with evidence:
 - *Here's an example right from the text: _____.*
 - *I'm thinking this way because _____.*
 - *Here's proof here on page ____ where it says_____.*

SCAFFOLDING READING COMPREHENSION FOR OLDER STUDENTS

TEACHERS STRATEGIES – STUDENT STRATEGIES ANITA L. ARCHER

BEFORE READING INTERVENTIONS

THE TEACHER:

- ✚ INTRODUCES THE **PRONUNCIATION** OF DIFFICULT WORDS.
- ✚ PROVIDE ENGAGING, ROBUST INSTRUCTION ON CRITICAL **VOCABULARY**
- ✚ DIRECTLY TEACHES CRITICAL **BACKGROUND KNOWLEDGE**.
- ✚ GUIDES STUDENTS IN **PREVIEWING** THE CHAPTER.

DURING READING INTERVENTIONS

THE TEACHER:

- ✚ GUIDES STUDENTS IN **ACTIVELY READING** THE TEXT MATERIAL.
- ✚ **ASK QUESTIONS** THAT HELP STUDENTS CONSTRUCT MEANING OR
- ✚ HAS STUDENTS **GENERATE QUESTIONS** ON TEXT MATERIAL.
- ✚ PROMOTES USE OF **EXPOSITORY** AND **NARRATIVE STRATEGIES**.

AFTER READING INTERVENTIONS

THE TEACHER:

- ✚ GUIDES STUDENTS IN SUMMARIZING INFORMATION USING **GRAPHIC ORGANIZERS**.
- ✚ PROVIDES ENGAGING PRACTICE ACTIVITIES FOR CRITICAL **VOCABULARY**
- ✚ INTRODUCES STRATEGIES FOR COMPLETING **ASSIGNMENTS**.
- ✚ SUPPORTS STUDENTS IN WRITING A **SUMMARY** OF TEXT MATERIAL.

READERS/WRITERS PORTFOLIO CHECKLIST

Teaching Tools for Successful Portfolio Assessment

In order to **document student progress**, it is suggested that teachers devise a **system of portfolio assessment**. This strategy works well with special education students because it makes classroom requirements explicit and clear. Students can take ownership of their portfolio by personalizing it and maintaining an ongoing log of assignments. The list below is only a suggestion; teachers may modify entries and will need to develop their own portfolio entries.

In general, a teacher must spend time **creating different graphic organizers** students can use or other student-friendly entries. It is wise to **decide upon outcomes and plan accordingly**.

The following are recommended:

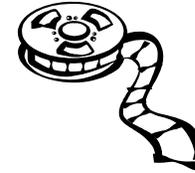
1. Create a required list of dated assignments to be entered
2. Staple an assignment log to the left side of the folder
3. Provide “next steps” or written feedback in logs
4. Allow class time to update logs in reading
5. Create a cover sheet for tracking and quick monitoring

Below is a list of portfolio assignments students can use in the unit *How do Authors use the Elements of Literature to Reveal Purpose?* The list of entries is a suggested list and not meant to be exclusive. Accordingly, you may elect to create your own list of entries or modify the enclosed list. You should **create a rubric to determine the grading of the portfolio**. **Students should be made aware of this rubric so they can monitor themselves for how well they are meeting the criteria**. You may decide to create the rubric with your students.

For more information consult:

www.eduplace.com/rdg/res/literacy/assess6.html

STORYBOARDING SHEET



Please illustrate and describe the story read using this organizer every day.

Name of Book: _____

Pages _____ to _____

READING RESPONSE SHEET

<p>Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Begin: _____ Finished: _____ Comments:</p>	<p>Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Begin: _____ Finished: _____ Comments:</p>
<p>Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Begin: _____ Finished: _____ Comments:</p>	<p>Title: _____ Author: _____ Date: _____ Pages Read: _____ Time Begin: _____ Finished: _____ Comments:</p>

TEACHER-STUDENT READING CONFERENCE FORM

Student Name: _____ Class: _____

Date:	Book:	Pg
What We Talked About	Strategy Taught By Teacher	What Student Will Work On
Date:	Book:	Pg
What We Talked About	Strategy Taught By Teacher	What Student Will Work On
Date:	Book:	Pg
What We Talked About	Strategy Taught By Teacher	What Student Will Work On
Date:	Book:	Pg
What We Talked About	Strategy Taught By Teacher	What Student Will Work On

RESOURCES

STRATEGIES FOR ENHANCING ENGAGEMENT FOR ALL LEARNERS

- ✚ Have students **set personal goals** and graph their progress.
- ✚ Use **contingency contracts** in which a certain amount of work at a specified degree of accuracy earns the student a desired activity or privilege.
- ✚ Allow students to **choose** where to work, what tools to use, and what to do first, as long as their work is being completed.
- ✚ Provide **immediate feedback** on the correctness of work.
- ✚ **Camouflage** instructional materials that are at a lower instructional level using folders or covers.
- ✚ Use **high status materials** like magazines, catalogs, and newspapers for instructional activities.
- ✚ Allow students to **earn** points or tokens in exchange for a valued activity or privilege.
- ✚ Provide experiences that **ensure success**, and offer positive feedback when students are successful.

(Adapted from Smith, 2006)

SAMPLE CONFERRING DIAGRAM

Name: Teaching Point:	Date: Still Needs:
<div style="border: 1px solid black; padding: 5px; width: fit-content;">Student A</div>	<div style="border: 1px solid black; padding: 5px; width: fit-content;">Student B</div>
<div style="border: 1px solid black; padding: 5px; width: fit-content;">Student C</div>	<div style="border: 1px solid black; padding: 5px; width: fit-content;">Student D</div>

CONFERRING WITH WRITERS

In conferring with writers, teachers may ask different types of questions such as the following:

What are you working on?

What are you trying to do as a writer in this piece?

Which part would you like to read to me?

Is there something you want me to listen for?

I notice you're...can you tell me about what you are doing?

This part makes me wonder...

What's your plan for the next part of the piece?

FOUR PARAGRAPH GRAPHIC ORGANIZER

Name of Character: _____

Purposes:

1. _____

2. _____

Introduction (2 sentences)

Main Idea (1st purpose of character)

A. 1st citation

B. 2nd citation

Main Idea (2nd purpose)

A. 1st citation

B. 2nd citation

Conclusion (reinforce introduction)

Four square writing can also be used for our students who are struggling with writing simple sentences. Here is an example of how four square writing builds sentences:

<p>In the beginning Cat food commercial came on</p> <ol style="list-style-type: none"> 1. Dancing cats 2. Singing about food 3. I said How 	<p>During the commercial My cat got angry</p> <ol style="list-style-type: none"> 1. Arched his back 2. His hair stood up 3. Hissed aloud
<p>The day my pet spoke to me Who? My cat and I What? Relaxing Where? At home When? In the evening Why? It had been a long day</p>	
<p>Just then He spoke to me</p> <ol style="list-style-type: none"> 1. Called the commercial foolish 2. Said the food was gross 3. Told me never to buy it again 	<p>Since that day Never spoken again Stopped buying food My cat is not allowed to watch TV.</p>

There are a wide variety of uses for the use of four square writing. For more information consult many of the materials widely available from Judith Gould.

Editing Checklist

Name: _____

Date: _____

Titles of Piece: _____

_____ **My words are all spelled correctly**

_____ **All sentences start with a capital and end with a period (or question mark, or exclamation)**

_____ **When characters talk to each other in the story, I have put their words quotation marks**

_____ **I have checked that no words are missing**

_____ **My partner read through my piece and I have made any corrections that needed to be made**

_____ **Other editing issues:**

_____ **I have written in Paragraphs and every time I started a new idea, I Made a new paragraph**

_____ **I have used descriptive/exciting words**

I believe that a reader will want to read my piece because.....

Student's signature: _____

Partner's signature: _____

GRAMMAR IS IMPORTANT!

What is grammar? Write a definition	Why is grammar important to you?
--	---

GRAMMAR

How well do you think you know grammar? Explain.	What can I do to improve grammar?
---	--

Identifying the Five Senses in Text

Book/Poem/Text Title: _____

Directions: Locate and copy a line of text, page # and then identify the appropriate sense/senses. (There may be more than one)

Line From Text	Page #	Identify one of 5 senses

RECOMMENDED WEBSITES WITH BOOK LISTS

Book selection is of utmost importance in engaging the adolescent reader. In great measure, this choice is dependent upon your students' abilities and interests, genre considerations and the curriculum. Below are websites that can assist you in choosing appropriate books.

<http://www.ala.org/yalsa/booklists>

<http://www.ala.org/ala/yalsa/booklistsawards/alexawards/alexawards.htm>

<http://www.ala.org/ala/yalsa/booklistsawards/printzaward/Printz.htm>

<http://www.ala.org/ala/yalsa/booklistsawards/greatgraphicnovelsforteens/gn.htm>

<http://www.ala.org/ala/yalsa/booklistsawards/quickpicks/quickpicksreluctant.htm>

<http://www.ala.org/ala/yalsa/teenreading/teenstopten/teenstopten.htm>

<http://www.ncte.org/about/press/key/117408.htm>

http://teenlink.nypl.org/bta_2007.pdf

POPULAR AUTHORS

Gary Paulsen

Jerry Spinelli

S.E. Hinton

Philip Pullman

J.K. Rowling

Christopher Paul Curtis

Karen Hesse

Virginia Euwer Wolff

Brian Jacques

Robert Cormier

Chris Crutcher

Madeline L'Engle

Paul Zindel

Cynthia Voigt

Virginia Hamilton

Lois Duncan

Richard Peck

Walter Dean Myers

Katherine Paterson

Mildred Taylor

Sharon Creech

Lois Lowry

Louis Sachar

Jane Yolen

Judy Blume

GRAPHIC NOVELS BY THEME

Humor

Fujishima, Kosuke. *Oh My Goddess: The Fourth Goddess*

Groening, Matt. *Simpson's Comics Royale*

Hartman, Rachel. *Unbounded: Belondweg*

Superheroes

Brubaker, Ed and Mike Allred. *Catwoman: The Dark End of the Street*

Dini, Paul and Alex Ross. *Wonder Woman. The Spirit of Truth*

Jemas Bill and Joe Quesada. *Origin. The True Story of Wolverine*

Morrison, Grant and Jay Lee. *Fantastic Four 1234*

Young Adult/Contemporary Fiction

Clowes, Daniel. *Ghost World*

Moore, Terry. *Stranger in Paradise: High School!*

Soryo, Fuyumi. *Mars # 1*

Social Issues

Kubert, Joe. *Fax from Sarajevo*

Talbot, Brian. *The Tale of One Bad Rat*

Winick, Judd. *Pedro and Me: Friendship, Loss and What I Learned*

Horror/ Supernatural

Naifeh, Ted. *Courtney Crumrin and the Night Things*

Rieber, John Nay. *The Books of Magic: Reckonings*

Science Fiction/Fantasy

Doran, Colleen. *A Distant Soil, Vol. 1*

Miller, Frank and Dave Gibbons. *Martha Washington Saves the World*

Tezuka, Osamu. *Astro Boy, Vol. 1*

RECOMMENDED PUBLISHERS

The following companies publish adapted text, audio and student study guides:

Globe-Fearon:

Pacemaker Series for World and American Literature-Text and Workbook

Pacemaker Classics- Classic Literature for Mixed Ability Classrooms

(3rd- 4th grade reading level; 5th-12th grade interest level)

Adapted Classics/Graphic Novels

Townsend Press: Teachers College Adapted Classics

Steck-Vaughn: Great Illustrated Classics

Software:

Don Johnston Start-to-Finish Books- a series of classics/historical topics in DVD and book format for the struggling reader accompanied by activities and assessments. Very student friendly/ provides audio component. They can be reached at 847-740-0749.

BIBLIOGRAPHY

- Biancarosa, Gina and Catherine Snow. (2004). *Reading Next: A Vision for Action and Research in Middle and High School Literacy: A Report to the Carnegie Corporation of New York*. Washington, DC: Alliance for Excellent Education.
- Calkins, Lucy. (2001). *Art of Teaching Reading*. New York, NY: Teachers College Press.
- Gould, Judith. (2004). *Four Square Writing in the Content Areas: Grades 1-4*. Carthage, Illinois: Teaching & Learning Company.
- New York Department of Education. *ELA Standards*. Accessed on February 27, 2007.
<http://www.emsc.nysed.gov/ciai/ela/elastandards/elamap.html>
- Smith, T.E., Polloway, E., Patton, J.R., & Dowdy, C.A. (2006). *Teaching Students With Special Needs in Inclusive Settings: IDEA 2004 Update Edition*. (4th ed). Boston: Pearson, Allyn, and Bacon.