What Your Colleagues Are Saying . . .

"A classroom teacher who mixes it up with kids every day, Leslie Blauman teaches as if her hair's on fire. Years of experience and study have led her to teach students to think strategically within a workshop model framed by active literacy practices. *The Common Core Companion, Grades* 3–5 lays out a road map to incorporating these research-based practices so kids can perform at their optimum, meet and *exceed* the CCSS, and even more importantly, become lifelong, literate, thoughtful readers and thinkers."

— STEPHANIE HARVEY, Coauthor of *The Comprehension Toolkit*

"Meeting the Common Core standards is a classic half-full/half-empty dilemma. We can either gripe about our un-favorite standards, or seize this manifest opportunity. Leslie Blauman seizes big time. Her savvy guide to the CCSS in the intermediate grades overflows with wisdom, creativity, and energy. 'Your students are readier than you think to astound you,' she promises. Watch her prediction come true as your students rise to the challenge with the help of these smart and practical materials."

— HARVEY "SMOKEY" DANIELS, Coauthor of *The Best-Kept Teaching Secret*

"Leslie Blauman—a true master teacher—pulls the CCSS off the shelf and puts them squarely in the classroom with one time-tested idea after another to make them come alive for students. She breaks down the standards while building teachers' confidence to incorporate them into their classrooms in thoughtful, effective, caring, and rigorous ways, always keeping at the forefront the importance of real reading, real writing, and rich discussion. This volume is an invaluable guide for teachers as they tackle the Common Core."

— SUSAN ZIMMERMANN, Coauthor of 7 *Keys to Comprehension* and *Mosaic of Thought*, Second Edition

"Having worked with numerous principals around the country as an executive coach, and hearing their concerns regarding teacher workload and their comprehension of Common Core instructional expectations, I count this book as a score for education. The format used literally takes the guesswork out of what needs to be taught while allowing the art of teaching to remain. Novice or veteran, teachers will find *The Common Core Companion, Grades* 3–5 a great source of support for their craft, which will ultimately lead to academic success for students."

— TRINA J. RICH, Executive Coach for School Administrators and Retired Executive Director of Elementary Schools

The Common Core Companion
at a Glance

Each section begins with a restatement of the official anchor standards as they appear in the actual Common Core State Standards document.

College and Career Readiness Anchor Standards for

Reading K–12

The 3–5 Reading Standards outlined on the following pages define what students should understand and be able to do by the end of each grade. Here on this page we present the College and Career Readiness (CCR) anchor standards for K–12 so you can see how students in grades 3–5 work toward the same goals as a high school senior: it's a universal, K–12 vision. The CCR anchor standards and the grade-specific standards correspond to one another by numbers 1–10. They are necessary complements: the former providing broad standards, the latter providing additional specificity. Together, they define the skills and understandings that all students must eventually demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

Note on Range and Content of Student Reading

To build a foundation for college and career readiness, students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, students gain literary and cultural knowledge as well as familiarity with various text structures and elements. By reading texts in history/social studies, science, and other disciplines, students build a foundation of knowledge in these fields that will also give them the background to be better readers in all content areas. Students can only gain this foundation when the curriculum is intentionally and coherently structured to develop rich content knowledge within and across grades. Students also acquire the habits of reading independently and closely, which are essential to their future success.

*Please consult the full Common Core State Standards document (and all updates and appendices) at http://www.corestandards.org/ELA-Literacy. See "Research to Build Knowledge" in the Writing section and "Comprehension and Collaboration" in the Speaking and Listening section for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

College and Career Readiness Anchor Standards for

Reading K–12

The College and Career Readiness (CCR) anchor standards are the same for K–12. The guiding principle here is that the core reading skills should not change as students advance; rather, the level at which they learn and can perform these skills should increase in complexity as students move from one grade to the next. However, for grades 3–5, we have to recognize that the standards were back mapped from the secondary grades—the authors envisioned what college students needed and then wrote standards, working their way down the grades. Thus, as you use this book remember that children in grades 3–5 can't just "jump over" developmental milestones in an ambitious attempt toward an anchor standard. There are certain life and learning experiences they need to have, and certain concepts they need to learn, before they are capable of handling many complex academic skills in a meaningful way. The anchor standards nonetheless are goal posts to work toward. As you read the "gist" of the standards on the following pages, remember they represent what our 3–5 students will *grow into* during each year and deepen later in middle school and high school.

Key Ideas and Details

This first strand of reading standards emphasizes students' ability to identify key ideas and themes in a text, whether literary, informational, primary, or foundational; whether print, graphic, quantitative, or mixed media. The focus of this first set of standards is on *reading to understand*, during which students focus on *what* the text says. The premise is that students cannot delve into the deeper (implicit) meaning of any text if they cannot first grasp the surface (explicit) meaning of that text. Beyond merely identifying these ideas, readers must learn to see how these ideas and themes, or the story's characters and events, develop and evolve over the course of a text. Such reading demands that students know how to identify, evaluate, assess, and analyze the elements of a text for their importance, function, and meaning within the text.

Craft and Structure

The second set of standards builds on the first, focusing not on *what* the text says but *how* it says it, the emphasis here being on analyzing how texts are made to serve a function or achieve a purpose. These standards ask readers to examine the choices the author makes in terms of words, sentence, and paragraph structure and how these choices contribute to the meaning of the text and the author's larger purpose. Inherent in the study of craft and structure is how these items interact with and influence the ideas and details outlined in the first three standards.

Integration of Knowledge and Ideas

This third strand might be summed up as: *reading to extend or deepen one's knowledge* of a subject by comparing what a range of sources have said about it over time and across different media. In addition, these standards emphasize the importance of being able to read the arguments; that is, they look at how to identify the claims the texts make and evaluate the evidence used to support those claims regardless of the media. Finally, these standards ask students to analyze the choice of means and medium the author chooses and the effect those choices have on ideas and details. Thus, if a writer integrates words, images, and video in a mixed-media text, readers should be able to examine how and why the author did that in terms of stylistic and rhetorical purposes.

Range of Reading and Level of Text Complexity

The Common Core State Standards document itself offers the most useful explanation of what this last standard means in a footnote titled "Note on range and content of student reading," which accompanies the reading standards:

To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, 2010, p. 35)

On the facing page, a user-friendly "translation" of each standard gives you a fuller sense of the big picture and big objectives as you begin your transition.

Bold type spotlighting what's different across grade spans specifically identifies what students must learn within each grade.

Built-in tabs facilitate navigation.

The actual CCSS anchor standard is included for easy reference.

The specific strand situates you within the larger context of the standards.

On this page you'll find accessible translations of the official standards at your left so you can better grasp what they say and mean.

The emphasis now is on what students should do, utilizing the same grade-level structure at your left.

Comprehension questions are included for helping students master thinking moves and skills behind each standard; all can be adapted to a range of class texts and topics.

Grades 3–5 Common Core Reading Standards   *Key Ideas and Details*

Reading 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Literature

3 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

4 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

5 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

Informational Text

3 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

4 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

5 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

Grades 3–5 Common Core Reading Standard 1

What the **Student** Does

Literature

3 **Gist:** Students say what happens in the story or what the poem is about based on evidence from the text. They ask and answer questions of the text to build literal understanding before, during, and after reading.

They consider:

- What happens in the story, play, or poem?
- What is the setting?
- Which words, pictures, and sentences help me know this?
- How can I find the answer to words and sentences that confuse me?
- Which details from the text can I point to in supporting my ideas?

4 **Gist:** Students explain—either verbally or in written form—the events of the story or what the poem says based on details and examples from the text. They provide specific examples from the text when making inferences.

They consider:

- What happens in this story, play, or poem?
- What is the setting? (time and place)
- What is the author's central message?
- As I read, which details help me understand what is happening to these characters?
- What inferences can I make and what specific details from the text led me to make each one?

5 **Gist:** Students explain—either verbally or in written form—the events of the story or what the poem says using specific, accurate quotes directly from the text. Provide quotes from the text to support inferences.

They consider:

- What happens in this story, play, or poem?
- Which specific details are most important?
- What is the setting? (time and place)
- What are the main events in the story or poem?
- What direct, explicit quotes from the text support my understanding of the author's meaning?
- What direct quotes from the text support my inferences from the text?

Informational Text

3 **Gist:** Students say what happens in the text or what it's about based on evidence from the text. Ask and answer questions of the text to build literal understanding before, during, and after.

They consider:

- What happens or is said in this text?
- Which specific details help me understand the main topic?
- How can I look at words, pictures, and headings to help me understand?
- Can I read more slowly, reread, or skim the text to find specific details that support my ideas about the text?

4 **Gist:** Students explain—either verbally or in written form—what the text is about, providing specific details and examples from the text. Provide specific examples from the text when making inferences.

They consider:

- What is the purpose for reading?
- What is the topic/subject—and what does the text say about that?
- Which specific details are most important?
- What is the setting? (time and place)
- What evidence or examples support what I understand about the text?
- What inferences can I make and what specific details from the text led me to make each one?

5 **Gist:** Students explain—either verbally or in written form—what the text is about, using specific, accurate quotes directly from the text. Provide quotes from the text to support inferences.

They consider:

- What is the purpose for reading?
- What is the topic/subject—and what does the text say about that?
- Which specific details are most important?
- What is the setting (time and place)?
- What textual evidence supports my account of what the text says?
- What evidence—a detail, quotations, or example—can I cite to support my inference or explanation of the literal meaning of the text?

Horizontal and vertical views enable you to consider how the standards change across grade levels.

Standards for each discipline are featured on a single page for easy planning.

The right-hand page utilizes the very same grade-level format to provide two distinct visual paths for understanding the standards.

"Gist" sections provide plain-English synopses of the standards so you can put them to immediate use.

Featured on a separate page are specific teaching techniques for realizing each standard. Applicable to all subjects across grades 3–5, these strategies focus on what works in the classroom.

Common Core Reading Standard 1

What the **Teacher** Does

To teach students how to "read closely":

- Think aloud your close reading process as you share fiction and informational short texts and picture books. When reading shared novels as a class, plan ahead a chapter opening or passage you want to model with. Track thinking with sticky notes placed directly on the text, big chart paper and/or highlighting, displaying text on a screen.
- Pose questions about the text's words, actions, and details that require students to look closely. Don't do the answering for them!
- Display a text via tablet or computer and ask students to select specific words, sentences, or paragraphs they think are essential; ask students to explain how it contributes to the meaning of the larger text.
- Draw students' attention to text features and structures, and think aloud how you combine information in these elements to understand the page/section/text as a whole.
- Provide short pieces of text for student's to practice "reading closely" for specific purposes.
- Have students respond to their reading and their thinking about texts. This could be accomplished in response journals or other reading notebooks.

To teach students how to ask and answer questions to demonstrate understanding:

- Using picture books, ask a question and think aloud how it helped you understand. For example, when a fiction reader muses, *"I wonder why she acted that way towards him?"* it puts the reader on high alert, looking for the answer in the text. Readers of nonfiction also pose questions when their comprehension falters or as a way to cement understandings, sentence by sentence. For example, *"What does hibernation mean? I sort of think it has something to do with winter, but I'll read on to see if the author explains it."*
- Use chart paper to record students' questions about a shared text as you read. Then, after reading, go back and answer these questions. Encourage students to pose analytical (how, why) questions along with literal (who, what, where, when) questions. Code if questions were answered literally (L), inferentially (I), or not answered at all (NA).
- Over time, help students grasp that readers pose questions before reading (*What's my purpose for reading this?*) During reading (*What's with all the descriptions*

of sunlight in each chapter?*) and after reading (*What did the main character finally learn?*).
- Have students practice posing questions on their own (independently). Students can annotate on the text where they have questions. Share them with a partner or the class.

To develop students' ability to determine "what the text says explicitly;"refer to details and examples in a text" and "quote accurately from a text":

- In a series of lessons and using various texts, write *text-dependent* questions on sticky notes or annotate in the margins. Model how to find the answers to the questions posed. Annotate in the margins the exact words where questions are answered.
- Provide students with a copy of a sample text and circulate, coaching as they highlight *specific* details and annotate their thinking. Remind them to "say what it says"—not what they think it means.
- Photocopy and distribute short pieces of text and highlighter markers, and instruct students to highlight sections of the text to show where questions you pose are answered explicitly (or literally). Compare findings as a class.
- Using white boards, have students highlight quotes from a text to use as evidence when explaining what the text is about.
- Provide graphic organizers for students to write their questions and then record details, examples, and quotes.

To teach students how to "draw inferences from the text":

- Choose texts to read aloud and plan where you will model inferring. Think aloud how you make inferences, and tie these inferences back to specific words and phrases in the text.
- Have students use two different colored highlighters to code where information in the text is answered literally or explicitly and another color to show where it's answered inferentially. Annotate how the text led to inferences.

To help your English Language Learners, try this:

- Confer with students and have them read aloud a portion of the text. Then stop and have them tell you what questions they have about what they've read.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion**.

Preparing to Teach: Reading Standard 1

Preparing the Classroom

Preparing the Mindset

Preparing the Texts to Use

Preparing to Differentiate

Connections to Other Standards:

In this worksheet, you record ideas for turning the standard into instruction. Notice there's a place for jotting which lessons or texts from other standards you might adapt and re-teach in connection with this standard, because the goal is to integrate several standards.

A dedicated academic vocabulary section offers a quick-reference glossary of key words and phrases for each standard.

In this worksheet, you think about how to address the standard in a variety of instructional formats. Record initial plans for whole class lessons, think-alouds, read-alouds, small-group practice, and projects that get students doing the work of learning, and independent practice/conferring.

Common Core Reading Standard 1

Academic Vocabulary: Key Words and Phrases

Cite specific textual evidence: Students should be able to quote a specific passage from the text to support all claims, assertions, or arguments about what a text means or says. Evidence comes from within the text itself, not from the reader's opinion or experience.

Demonstrate understanding of a text: Readers take a group of details (different findings, series of events, related examples) and draw from them an insight or understanding about their meaning or importance within the passage of the text as a whole.

Drawing inferences: To understand the text by generalizing, deducing, and concluding from reasoning and evidence that is not presented literally or explicitly. These conclusions are based on textual clues.

Explicitly: Clearly stated in great or precise detail; may pertain to factual information or literal meaning, though this is not necessarily always the case.

Informational text: These include nonfiction texts from a range of sources and written for a variety of purposes; everything from essays to advertisements, historical documents to op-ed pieces. Informational texts include written arguments as well as infographics.

Key details: Parts of a text that support the main idea, and enable the reader to draw conclusions and infer what the text or a portion of a text is about.

Literature: Fiction, poetry, drama, graphic stories, but also artworks by distinguished painters, sculptors, or photographers.

Logical inferences (drawn from the text): To infer, readers add what they *learned* from the text to what they already *know* about the subject; however, for an inference to be "logical," it must be based on evidence *from the text.*

Quote accurately: "Lifting lines" directly from the text or copying specific sections of the text to demonstrate understanding. All claims, assertions, or arguments about what a text means or says require specific examples from the text.

Read closely (aka close reading): Reading that emphasizes not only surface details but the deeper meanings and larger connotations between words, sentences, and the full text; also demands scrutiny of craft, including arguments and style used by the author.

Text: In its broadest meaning, a text is whatever one is trying to read: a poem, essay, drama, story, or article; in its most modern sense, a text can also be an image, an artwork, speech, or multimedia format such as a website, film, or social media message such as a tweet.

Textual evidence: Not all evidence is created equal; students need to choose those pieces of evidence (words, phrases, passages illustrations) that provide the best proof of what they are asserting about the text.

Notes

Clearly worded entries decode each word or phrase according to the particular way it is used in a given standard.

Planning to Teach: Reading Standard 4

Whole Class

Small Group

Individual Practice/Conferring

Example of a Filled-in Worksheet: Fifth Grade

This is a place to think about books (or book bundles), other texts, and a range of levels.

Think through room arrangement ideas (e.g., Will the students be working in groups?) and the tools and materials you will need.

Here, note ways to intellectually and emotionally engage your students for the standard.

Preparing to Teach: Reading Standard 6

Preparing the Classroom

Space for a meeting area

Reading response journals

Clipboards or lapboards if necessary

Easel and chart paper

Markers, colored highlighters, sticky notes

Graphic organizers

Interactive whiteboard

Document camera

Preparing the Mindset

Get students' candid response to the books we've read aloud thus far—did they like them or not? Have them share reasons why, using this activity to demonstrate how their point of view influences how they describe them. Bring in published book reviews. Be sure to engage boys and girls who love sports with POV on the latest sports game (college, professional, or school).

Preparing the Texts to Use

Books: Read either R. J. Palacio's *Wonder* or *Because of Mr. Terupt* by Rob Buyea as a read-aloud or anchor text; use several Capstone-Picture Window Books, including *Believe Me, Goldilocks Rocks! The Story of the Three Bears as Told by Baby Bear* and *No Lie, I Acted Like a Beast! The Story of Beauty and the Beast as Told by the Beast* by Nancy Loewen; Trisha Speed Shaskan's *Honestly, Red Riding Hood Was Rotten! The Story of Little Red Riding Hood as Told by the Wolf;* the Three Little Pigs books that offer different POV; Michael Teague's *Dear Mr Larue* books—also great for POV

Magazines/short passages: Sports commentaries in local paper—make copies for independent work

Online resources: Editorials from papers around the country; book reviews (*New York Times*, Amazon)

Preparing to Differentiate

Multiple copies of books for small group—the fairy tale books; also have the original fairy tales

Graphic organizer—two column for the different points of view

Books written from first- and third-person viewpoints to reinforce

Books with easily recognized points of view

Connections to Other Standards:

Reading Standards 1 and 3: Key Ideas and Details

Reading Standard 9: Analyze how two texts address the same topic or theme

Reading Standard 10: Read, read, read!

Writing Standard 1: Write opinion pieces supporting a point of view

Speaking and Listening 1: Conversations and collaborations

List skills, texts, and ideas for foregrounding or reinforcing other ELA standards.

Here, consider texts that are accessible, different supplies, differentiation.

Example of a Filled-in Worksheet: Third Grade

Preparing to Teach: Writing Standard 3

Preparing the Classroom

Whole-class meeting area
Writers notebooks or journals; writing folders
Clipboards or lapboards if necessary
Easel, chart paper
Sticky notes, colored highlighters
Drawing paper so that students can sketch setting
Writing paper, staplers, paperclips, etc.
Graphic organizers
Interactive whiteboard and document camera
Rubrics or checklists
Expectations
Computers, printer

Preparing the Mindset

Prior to starting this unit read numerous narratives. As a class, chart the main problems, characters and events.

Discuss how personal narratives are different from fictional stories.

Tell stories of your own life and *why* they're important to you.

Have students begin a list of true stories about their lives.

Provide numerous opportunities for students to share their stories with others *before* they begin to write them.

Preparing the Texts to Use

Photocopy the short student/mentor texts in Bernabei and Reimer's *Fun-Size Academic Writing for Serious Learning*. Invite students to bring in mentor texts to share, too.

Narrative picture books. Patricia Polacco, Cynthia Rylant

Night Driving or *Today I'm Going Fishing with My Dad* or *Fireflies* by Julie Brinkloe

<u>Online Resources</u>: Online books—both animated and texts; graphic organizers, story organizers

Preparing to Differentiate

Short pieces of narrative text at appropriate reading level

Apps to use on the iPad or computers

Short movies or animated books that can be stopped and discussed

Graphic organizers, especially story boards

Opportunities to "talk out" their stories first

Connections to Other Standards:

Writing Standard 4: Production and Distribution of Writing
Writing Standard 5: Writing Process
Writing Standard 1: Write Routinely
Reading Standards 1-3: Key Ideas and Details
Speaking and Listening Standard 1
Language Standards 1-3

Example of a Filled-in Worksheet: Fifth Grade

What lessons will you do as a whole class?

Planning to Teach: Reading Standard 6

Whole Class

Wonder or *Because of Mr. Terupt*: Read aloud a chapter, record what students notice on chart paper—character's traits and how POV influences the narration. Discuss *author's* POV and *narrator's* or *characters'* POV.

Read aloud two versions of same fairy tale. Students do two-column chart on how the different narrators explained events.

Possible focus questions:

Who is telling the story? Why do you think this character was chosen by the author?

How does this narrator explain events? Why? What's his/her angle?

If another character told the story how would she describe the events?

Small Group

Groups fill-out two-column charts as they read fairy tale books—plan on about 5 groups.

Advanced students read a short story at an upper level instead for additional challenge (any of the *Guys Read* books by John Scieszka, as well as short stories by Avi).

Individual Practice/Conferring

Using copied sports columns from different papers (the *Denver Post* for the Broncos and the *Kansas City* paper for the Chiefs) have students choose an important event from each and write these on different colored sticky notes. Then place these on a class Venn diagram to see how the articles and the columnists see things the same and some differently. Confer with students as they work.

Hold individual conferences with Stephen, Miranda, and Xavier during independent reading time and have students explain the POV and what they notice about it.

Have students respond to reading. Question: *What do all effective points of view have in common? Name three attributes and explain why you think so.* Write back to them or meet with them one-on-one to discuss their thinking.

How will you deliver individual instruction? How will you record conferences? Check in with students?

This section is for you to plan what types of grouping you will use. Needs-based groups? Remediation? Extensions? Guided reading groups? Book Clubs or literature circles?

Example of a Filled-in Worksheet: Third Grade

Planning to Teach: Writing Standard 3

Whole Class

Read and discuss numerous narratives
Chart characters, plot events, setting
Share personal stories
Model how to create a story map—using a shared text
With each stage of the writing process work as a whole class (mini-lessons)

- Topic
- Characters
- Setting
- Sequencing events
- The "problem"

- Dialogue
- Adding description—especially to the character
- Using words to signify order of events (temporal words)
- Endings

Small Group

Have students create a story map of a shared text.

Have students share their own story maps with groups.

Pull together needs groups for each stage of the writing process—rehearsing, drafting, revising, editing. These groups could be for students who need more explicit instruction or for a group of students working at the advanced level who would benefit from sharing with others.

Have peer conferences.

Individual Practice/Conferring

Confer with students throughout the writing process. Use conferences to identify students with similar needs to pull together as a group. In each conference, be sure to teach the *writer* one thing he needs. Remember to keep track of conferences—both student strengths and what was taught.

As a unit of study, students write a personal narrative with the focus being *Why is it important? Why do I want to tell it?*

The Common Core Companion: The Standards Decoded, Grades 3–5

In loving memory of my mother, Alice Burch. And to my brother, Andy Burch.
Our parents raised two teachers to touch lives through words and music.

The Common Core Companion: The Standards Decoded, Grades 3–5

What They Say, What They Mean, How to Teach Them

Leslie Blauman

with Jim Burke

Name: _____

Department: _____

Learning Team: _____

CL CORWIN LITERACY

National Governors Association Center for Best Practices, Council of Chief State School Officers, Common Core State Standards, English Language Arts Standards. Publisher: National Governors Association Center for Best Practices, Council of Chief State School Officers, Washington, DC. Copyright 2010. For more information, visit http:// www.corestandards.org/ELA-Literacy.

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Printed in the United States of America

A catalog record of this book is available from the Library of Congress.

ISBN: 978-1-4833-4985-5

This book is printed on acid-free paper.

14 15 16 17 18 10 9 8 7 6 5 4 3 2 1

Contents

Visit the companion website at
www.corwin.com/thecommoncorecompanion
for reproducibles, booklists, and other resources.

Preface

Heading into each new school year, we face the same challenges: lots of kids, lots to learn, lots to teach, and the feeling that there is never enough time. Really, it's so often about time—especially now, with the Common Core State Standards (CCSS) in place. I am sure you would agree with me that what we need most is time to decipher what the standards say, digest what they mean, and ultimately, figure out how to *really use them thoughtfully* when we are planning and teaching.

It was this lack of time, in fact, that moved me to create my own translation of the CCSS, one I could keep by my side for quick reference when designing a lesson, meeting with other teachers or the administrator evaluating me. You see, I like to tweak things to make them easier to use. So I reconfigured the layout of the standards in a way that everyone I showed it to found more intuitive, more efficient, and more conducive to the kinds of collaboration across grades that's so critical to our work and our students' success. The result was *The Common Core Companion*—one for grades 6–8 and another for grades 9–12.

I wanted my books to be schoolwide tools, making it easier for administrators and teachers to work together. Once the *Companions* were published, it was immediately obvious from teachers' responses that they filled that need. It was also immediately obvious that intermediate elementary grade teachers were in search of the same kind of assistance. But I knew I would need not just a partner but my own mentor—someone who is a classroom teacher just as I am, but with an intimate understanding of grades 3–5 kids. Leslie Blauman was the logical choice. It is her wisdom and intelligence that fills these pages, for she is the one who helped *me* understand not only the meaning but the power and potential of the CCSS for grades 3–5.

While there is so much to recommend Leslie, especially her work as a literacy coordinator and a demonstration teacher at the Public Education & Business Coalition, it is her 30 years of hands-on experience in the classroom that make her uniquely qualified for this project—and her dedication to kids! This grades 3–5 version retains many of the formatting features that have worked so well with middle and high school teachers. But Leslie made it her own, pumping up the volume of teaching ideas and providing online resources, including graphic organizers, book lists, and a gallery of photos detailing CCSS-based teaching and learning. She knew what you would want, what you need.

This is the year we will all learn about the CCSS for real, in order to teach them so students will learn them. Thanks to Leslie, *The Common Core Companion, Grades 3–5* provides you both a tool and a trustworthy friend to help you save time and teach even better what you have no doubt taught so well for so long.

—Jim Burke

Acknowledgments

When you get the opportunity to work with an editor like Wendy Murray, you jump at the chance. She has a way of drawing out authors' ideas, giving them the courage to particularize what they do in the classroom, which is remarkable. And as if that isn't lucky enough, Wendy introduced me to Corwin publisher Lisa Luedeke and brought me onto this project, and for that I am forever grateful. Both Lisa and Wendy worked their magic on this book, and I thank them. Maura Sullivan, another friend, is the marketing mastermind who was already devising how to get the book visibility before I typed a word. No one knows this field like Maura and no one cares about the big success of a book as much as she does. Then there is Jim Burke. No one cares about the success of adolescents and their engagement as much as he does. He has been a valued resource, offering guidance as only someone who created this *Common Core Companion* could. I am in awe of what he envisioned and designed, and I am honored to be a part of the series. A giant thank you to Sharon Taberski, a friend and mentor from the ground up. Reading drafts of her K–2 version helped spark ideas, and in "draft-swapping" we hope to create a seamless flow between the primary, intermediate, and upper/secondary grades as the Common Core is implemented.

In addition, there are many more talented people at Corwin that I need to thank. Julie Nemer, another of my editors on this project, was instrumental in getting me going, offering encouragement, and helping me learn the ropes. Thank you to Melanie Birdsall for tending to the smallest details in editing and preparing the manuscript. And many thanks to Amy Rosenstein for her exemplary editing of my manuscript. Francesca Dutra Africano has kept me on track, answering all my questions and providing me with everything I needed.

A huge thank you to my colleagues at Cherry Hills Village Elementary. Especially our principal, Molly Drvenkar, who would not so gently tell me "Get back to writing, Blauman—we need that book!" Her humor and guidance make coming to work every day a blessing. And then to teach on a team of tremendously talented teachers—Clay Borchert, Kristin Schultz, and Jessica Yoffe who model collegiality and best practice. We continue to learn (and laugh) with each other—especially as we dig into the standards! A huge note of gratitude to Nate Krulish, our technology teacher, who I constantly bombarded with questions, and he always had the answers. Sue Beman, an exceptional learning specialist and a dear friend, revised and tweaked the reading foundational standards and helped me dig deeper into how to reach our at-risk learners—thank you so much. I can't forget my muse, how I thank you—through all my writing, you have been the constant. I thank you for the metaphor—and for carrying me when I needed it. And then to all my friends who have supported me, another heartfelt thank you.

My students—all my students—are the ones that deserve the greatest thanks—not just the students in my classroom this year, but in past years, who have contributed so much to the content of this book. Their work and thinking is evident, and they constantly surprise me with their brilliance. Also, a thank you to the teachers and students in classrooms across the country that I have worked with. Students always provide the energy and *reason* to

bring about change. They are the reason that I love getting up every morning and heading into school. Finally, the children I love so much—my own—Carolynn (and my soon to be son-in-law, Justin) and John. They have become used to having a "writing mom"—and they are always there to support and encourage me. In turn, I couldn't be prouder of their accomplishments and the people they have become. You truly are magic!

Introduction

Getting to the Core of the Curriculum

Thank you for making me go to school.

—August Pullman (*Wonder*, Palacio, 2012)

An excellent education should not be an accident; it should be a right, though nowhere in the United States Constitution or any of our founding documents do we find that right listed. The Common Core State Standards address that omission and challenge us all—administrators and teachers, parents and children, politicians and the public at large, professors and student teachers—to commit ourselves anew to the success of our children and our country.

This is how Jim Burke opens the secondary versions of *The Common Core Companion*, the four-volume series he conceived for Corwin Literacy. It makes for a compelling entrance for this volume, too, for excellent education *is* a right.

I'm joining Jim in "committing ourselves anew" to helping our students thrive, bringing to this book my expertise as an intermediate-grade teacher who has also worn the other hats of district literacy coordinator, PEBC (Public Education and Business Coalition) Lab teacher, and literacy consultant, spending time in classrooms in just about all 50 states. I am a full-time fourth-grade teacher, so I can look down the hall at third grade, and up the hall to fifth grade, to help you know and name what the standards are asking of intermediate-grade teachers in particular.

This book focuses on the English Language Arts Common Core Standards for grades 3–5. In the quickest, broadest sweep of the brush, I think it's fair to assert that the standards back map from secondary education. The standards' ambitious intellectual vision—the deep comprehension, sharp analysis, and honed compositions described in the anchor standards—fit the academic and social maturity of adolescents—even in the grades 3–5 standards. This is not to say that it will be cakewalk for middle and high school students to meet the standards, but more to express to you, dear reader, that my job in authoring this volume is to show you that your students are readier than you think to become accomplished readers, writers, and thinkers. Yes, even the squirmiest, sneaker-and-tee-shirt wearing 10-year-old reader, still living on a diet of macaroni and cheese and rereadings of *Diary of a Wimpy Kid*, is going to astound you with his grasp of *The Tiger Rising*.

One of the many things I love about the teaching profession is the number of teachers who think that the grade they teach is, hands down, "the best . . . when children are the most enthusiastic and inquisitive." Well, from where I currently sit as a fourth-grade teacher, 9 and 10 year olds *are* tops. But when I look at grades 3 and 5, I liken our *collective*

place in teaching the standards to the bullpen in baseball, where pitchers warm up, so they can be at peak readiness out on the field. In grades 3, 4, and 5, we get our students ready for the rigor of middle school and the big leagues of academic growth that flourishes in high school. It's in grades 3–5 that we can truly push students toward independent owning of literacy skills and lots of practice—that eyes-on-text, pen-on-paper time that the standards emphasize. It's the pitcher in the bullpen, alone, honing her skills. It's Malcolm Gladwell's 10,000 hours. It's your student, reading independently, using comprehension strategies to make sense of text, conversing with peers about engaging content, and writing for a variety of purposes.

Now a confession: Having taught for more than 30 years, I admit, I've been there, done that with reforms. Whole language, Back to Basics, outcome-based education, portfolios, proficiencies . . . the list goes on. So what could I say in this Introduction and in this book to convince fellow veteran teachers and colleagues that this reform is different? That the CCSS are worth taking on and fighting for? As Jim Burke points out, "They come with a level of support, a degree of commitment from all leaders at all levels of government and business, and a sense of national urgency that the other efforts could not or cannot claim."

And from researcher P. David Pearson:

These deep concerns and misgivings notwithstanding, I have supported and will continue to support the CCSS movement. Why? For three reasons. First, compared to the alternative—the confusing and conflicting world of 50 versions of state Standards—the CCSS are clearly the best game in town. Second, with any luck, these will prove to be "living Standards" that will be revised regularly so that they are *always* based on the most current knowledge. Third—and most important—my reading of the theoretical and empirical scholarship on reading comprehension and learning lead me to conclude that these Standards are definitely a move in the right direction—toward (a) deeper learning, (b) greater accountability to careful reading and the use of evidence to support claims and reasoning in both reading and writing, and (c) applying the fruits of our learning to improve the world beyond schooling and text. (Pearson, 2013, pp. 258–259)

For me, the Common Core is different because for all their specificity in defining the goals, the authors of the CCSS wisely leave it to the practitioners to design the teaching and learning that will get students *to* the goals:

By emphasizing required achievements, the Standards leave room for teachers, curriculum developers, and states to determine how those goals should be reached and what additional topics should be addressed. Thus, the Standards do not mandate such things as a particular writing process or the full range of metacognitive strategies that students may need to monitor and direct their thinking and learning. Teachers are thus free to provide students with whatever tools and knowledge their professional judgment and experience identify as most helpful for meeting the goals set out in the Standards. (National Governors Association Center for Best Practices [NGA Center] & Council of Chief State School Officers [CCSSO], 2010)

The standards also uphold and advance the strong research base for how learners learn and progress. Students become better readers when they *read.* They become better writers

when they *write*. Digging into the CCSS you find that Reading Standard 10 requires that students read. Writing Standard 10 stipulates that students write for a variety of purposes over an extended time period. And don't we want our students—of all ages—doing lots of actual reading and writing and *thinking*? Here are a few sentences from the standards that should woo any of us:

> Students who meet the Standards readily undertake close, attentive reading that is at the heart of understanding and enjoying complex works of literature. They habitually perform the critical reading necessary to pick carefully through the staggering amount of information available today in print and digitally. They actively seek the wide, deep, and thoughtful engagement with high quality literary and informational texts that builds knowledge, enlarges experience, and broadens worldviews. (NGA Center & CCSSO, 2010, p. 3)

And you know what? This is what students want, too! They don't want canned lessons, teachers reading from scripts, random worksheets tied to a commercial program or downloaded off the Internet. They want to *engage*. It doesn't matter about socioeconomics, or race, or whatever factors you want to insert here: kids of all ages want, almost clamor for, the same thing. They want rigor and choice and someone that helps them to think and to learn and communicate with others. They want someone who listens to them, validates where they are, and then moves them forward.

Our students want us teachers to bring texts, rich discussions, complex ideas and emotions into their lives in the safety of the classroom culture. Last year I read R. J. Palacio's novel *Wonder* aloud to the class. I looked up after I'd read the final sentence in one of the last chapters to see more than half the class in tears. Then the tears turned to cheers at how the protagonist overcame such incredible odds. This is a book that unfolds gradually, but without spoiling it, the main character, August, is unlike any other children and my students empathize with him as he's ostracized because of genetics giving him the short straw. The principal is presenting year-end awards and uses Henry Ward Beecher's words on greatness. "'Greatness,' wrote Beecher, 'lies not in being strong, but in the right using of strength . . . He is the greatest whose strength carries up the most hearts.'" As the principal finishes, the last sentence reads, "So will August Pullman please come up here to receive this award?" My students understood—Auggie's quiet greatness, his outlook on life, his perseverance all prevailed. And they had lived with August throughout the adversity.

This book will stay with my students. The story, the lessons, the empathy. This is one of many powerful books we read, in a list that could go on and on. But they will remember Auggie Pullman perhaps most of all. "Thank you for making me go to school," Auggie said.

I want all our students to say that—*every day!* And I believe that the Common Core Standards can create the kind of conditions in our classrooms that lead students to say that, to revere school. The standards are "bookish," "intellectual" and despite or because of their rigor, they're about ensuring students' engagement.

So before I move on to an overview of how this book is organized, I want to give you a metaphor of how I envision this book serving you. Jim Burke uses a metaphor of a compass in his introduction of *The Common Core Companion*, a wonderful metaphor.

For this book, I offer you this image:

The image was sent by a friend of mine as I was working on the final section of this book, with a brief note, "The silhouetted hands made me think of students leaning in with raised hands. With the standards, aren't all students supposed to be thinking and participating?"

Bingo. I had my metaphor. The standards and in turn the suggestions in this book are a mere outline of how you might begin. The book allows you to color, contour, and add texture to the teaching and learning that I charcoal-outlined in these pages.

A Brief Orientation to *The Common Core Companion: The Standards Decoded, Grades 3–5*

When I was asked to write *The Common Core Companion: The Standards Decoded, Grades 3–5*, I was thrilled to follow Jim Burke's design and the standard his first two books set. He envisioned this series and blazed the trail, with the help of teachers, curriculum supervisors, and superintendents who he has worked with around the country.

Jim's words in his orientation are applicable to the elementary setting, too:

As is true for all of us, administrators have come to the job of leading with their sense of what their role is or should be; past experience, along with their training and education, has given them this orientation. Now administrators and teachers such as yourself find their role being redefined, the demands on them and their time being dramatically restructured, often in ways that cause some sense of disorientation, as if all your previous experience, all your knowledge, was suddenly suspect, leaving you to navigate this new era without a working compass. Eventually, as we know, we get our bearings, find the star by which we might chart our course, and realize that much of what we already know and value does still, in fact, apply to the task at hand, that it certainly need not be tossed overboard.

So, in other words "we don't toss out the baby with the bathwater." This book is for you, whether you are an administrator or teacher, district curriculum supervisor, a professor or a student teacher training to join in the education field. The goal is to understand and make better use of the standards themselves, and to plan for how to implement them in the classroom using *best instructional practices*.

Key features include the following:

A one-page overview of *all* the anchor standards. Designed for quick reference or self-assessment, this one-page document offers a one-stop place to see all the English Language Arts Common Core Standards. In addition to using this to quickly check the Common Core anchor standards, grade-level teachers or the whole faculty might use them to evaluate which standards they know and are addressing effectively and which ones they need to learn and teach.

Side-by-side anchor standards translation. The CCSS College Readiness anchor standards for each category—reading, foundational skills, writing, speaking and listening, and language—appear in a two-page spread with the original Common Core anchor standards on the left and, on the right, their matching translations in language that is more accessible to those on the run or new to literacy instruction.

A new user-friendly format for each standard. Instead of the two reading standard domains—literature and informational text—spread throughout the CCSS document, here you will find the first reading standard for grades 3–5 and the two different domains all on one page. This allows you to use *The Common Core Companion* to see at a glance what Reading Standard 1 looks like in grades 3–5 across literature and informational texts. The design makes it easy to look at how the standard plays out across grade levels, so you can plan with teachers just how to increase complexity as students move from grade to grade.

Parallel translation/what the student does. Each standard opens to a two-page spread that has the original Common Core standards on the left and a parallel translation of each standard mirrored on the right-hand page in more accessible language (referred to as the "Gist") so you can concentrate on how to *teach* in ways that meet the CCSS instead of how to understand them. These Gist pages align themselves with the original Common Core, so you can move between the two without turning a page as you think about what they mean and how to teach them. Also, beneath each translation of a standard appears a list of *They Consider*. These are brief practical questions that will help students "crack open" the thinking and comprehension skills being asked of them. Ultimately, students pose these questions for themselves—both unconsciously and deliberately—as they engage in the endeavor. But because metacognition is something children grow into, you can use these questions as comprehension questions to pose to students after you model how to approach them. The goal is to provide ample practice with these questions so that students *internalize* them, and own them as readers, writers, and thinkers. So be sure to incorporate them into the fabric of your instruction each and every day, having students talking, listening, and writing off of them.

Instructional techniques/what the teacher does. In the "What the Teacher Does" pages you will find a great many suggestions. Although I don't always say "Put your students in groups" or "Put your students in pairs," I can't emphasize enough that the goal is to demonstrate less, and have students *do*—more. Periodically you will see references to online resources that provide graphic organizers, visuals, book lists, and other tools that support the teaching of the standard.

Preparing to teach templates. These templates serve as reminders, too, that teachers should be considering all these kinds of work every day when they plan. This page is

divided into five sections—a place for you to plan, make notes, and so on. Examples of how it might look are shown in the beginning of the book. The sections are as follows:

- **Preparing the Classroom:** Where you can consider room arrangement (e.g., Will the students be working in groups? Do you have an area where you can meet with a group of students? A place for large group activities?) and the physical tools and materials you will need. For example, chart paper, graphic organizers, or multiple copies of material.
- **Preparing the Mindset:** Here is where you brainstorm ways to intellectually ready and engage your students for the standard.
- **Preparing the Texts to Use:** A place to think about books (or book bundles), magazines, short passages or mentor texts, online resources, and so on that you could use for this standard.
- **Preparing to Differentiate:** This is for you to think about your learners who need additional support. You might consider texts that are accessible, different supplies, differentiation. You may choose to differentiate and include how you will extend the lesson for students working at the upper level.
- **Connections to Other Standards:** A place to draw your own connections between the standard in question and other standards.

As you use these pages, they should become a resource for future lessons and a record of instruction. They are also beneficial for collaboration with colleagues.

Academic vocabulary: Key words and phrases. Each standard comes with a unique glossary since words used in more than one standard have a unique meaning in each. Any word or phrase that seemed a source of possible confusion is defined in detail.

Planning to teach templates. This is another template for you to record your notes and your planning. This page is divided into three sections: **Whole Class, Small Group,** and **Individual Practice/Conferring.** These templates serve as reminders that you should be considering these kinds of work every day when you plan.

Online resources. The intent was to keep this book lean; however, actually *seeing* examples of charts, student work, and books helps tremendously—both with planning and delivering instruction. Access to organizers, rubrics, and so on is also important. Therefore, you can go to **www.corwin.com/thecommoncorecompanion** as an online resource for many of the examples I provide in "What the Teacher Does" and additional resources that you can view and download for your own classroom.

How to Use This Book

Every school, district, instructional team, or teacher will pick up *The Common Core Companion* and have different ideas about how to use it as a tool. And of course there is no one right way to use it. Here are some possible ways, which you should adapt, adopt, or avoid as you see fit:

- Provide all teachers on a grade-level team or school with a copy to establish a common text to work from throughout your Common Core planning work and instructional design work.
- Use it in tandem with the K–2 version by Sharon Taberski to dig into the standards in a whole-school initiative.
- Use it along with the K–2, 6–8, and 9–12 volumes for district-level planning and professional development work.

- Bring your *Common Core Companion* to all meetings for quick reference or planning with colleagues in your school or on your grade-level team.
- Use your *Companion* to aid in the transition from what you were doing to what you will be doing, treating the planning pages that accompany each standard as a place to note what you do or which Common Core State Standard corresponds with one of your district or state standards you are trying to adapt to the Common Core.
- Use your *Companion* as a resource for revisiting your curriculum plans in year two (or beyond!) of implementing the standards to help you develop, refine, and deepen instruction.
- Begin or end meetings with a brief but carefully planned sample lesson based on a teaching idea in this book. Ask one or more colleagues in the school to present at the next meeting on how it might apply to other grade levels.
- Use the *Companion* in conjunction with your professional learning community to add further cohesion and consistency between all your ideas and plans.
- And of course, access all the accompanying materials and resources from the book's companion website, **www.corwin.com/thecommoncorecompanion.**

12 Recommended Common Core Resources

1. **The Common Core State Standards Home Page**
   http://www.corestandards.org

2. **Council of Chief State School Officers**
   http://www.ccsso.org

3. **Partnership for Assessment of Readiness for College and Careers**
   http://www.parcconline.org

4. **Smarter Balanced Assessment Consortium**
   http://www.smarterbalanced.org/k-12-education/common-core-state-standards-tools-resources

5. **National Association of Secondary School Principals**
   http://www.nassp.org/knowledge-center/topics-of-interest/common-core-state-standards

6. **Association for Supervision and Curriculum Development**
   http://www.ascd.org/common-core-state-standards/common-core.aspx

7. **engage^{ny} (New York State Department of Education)**
   http://engageny.org

8. **California Department of Education Resources for Teachers and Administrators**
   http://www.cde.ca.gov/re/cc

9. **National Dissemination Center for Children With Disabilities**
   http://nichcy.org/schools-administrators/commoncore

10. **Edutopia Resources for Understanding the Common Core**
    http://www.edutopia.org/common-core-state-standards-resources

11. **Common Core Curriculum Maps**
    http://commoncore.org/maps

12. **Teach Thought: 50 Common Core Resources for Administrators and Teachers**
    http://www.teachthought.com/teaching/50-common-core-resources-for-teachers

Teachers Are the Designers of "the How"

P. David Pearson, in his chapter for *Quality Reading Instruction in the Age of Common Core State Standards,* asks us to be vigilant about how the powers behind the Common Core behave in the months and years to come:

> The question for the CCSS is whether they will deliver on their promise to cede to teachers the authority (or at least some of the authority) to determine how they will help their students meet the CCSS within their school settings. The standards say "yes, they will." But a recent document coming out of the CCSS movement says, "maybe not."
>
> The publication of a recent document on the CCSS website, *Revised Publishers' Criteria for the Common Core State Standards in English Language Arts and Literacy, Grades 3–12* (Coleman & Pimentel, 2012) leads me to wonder whether the letter and spirit of the Standards document has been sacrificed in the service of influencing published programs and materials.
>
> . . . If publishers are persuaded to follow these criteria, they will turn out scripts, not broad options. Unless teachers reject materials from the marketplace, teacher and school choice about how to 'deliver the curriculum' will be markedly reduced, perhaps to the point that there is no real choice among the commercial alternatives. (pp. 247–248)

I think of Pearson's warning, and I'm struck by what Jim Burke started. These books—and the one you hold in your hand—make the standards understandable and accessible, but also stay true to the original promise of the standards—that *you* determine how they are taught to *your* students. We know where we have to go, but we have ownership and choice of how we get there. I hope this book provides you with that power. Remember, it's a silhouette—you fill it in. And use those hands to raise questions and push back if you need to.

References

National Governors Association Center for Best Practices & Council of Chief State School Officers. (2010). *Common Core State Standards English language arts & literacy in history/social studies, science, and technical subjects.* Washington, DC: Authors.

Palacio, R. J. (2012). *Wonder.* New York, NY: Random House.

Pearson, P. D. (2013). Research foundations of the Common Core State Standards in English language arts. In S. Neuman & L. Gambrell (Eds.), *Quality reading instruction in the age of Common Core Standards* (pp. 237–262). Newark, DE: International Reading Association.

Key Principles and Additional Teaching Strategies for

English Language Learners 3–5

You may have students who are English language learners in your classroom. Some of these students may be new to English, having just emigrated from another country where English is not the primary language, and others may have started learning English in kindergarten and first grade. Whether the English language learners have just started learning English or have developed some proficiency in English, they have unique needs from native English speakers.

To help you meet their needs, you'll find suggestions for each standard at the end of the "What the Teacher Does" pages. Here, I supplement these instructional ideas with additional background, the stages of language acquisition, and the implications for differentiated scaffolding that will be most effective.

Focus on Acquisition

The students in our grades 3–5 classrooms, both native-English-speaking students and English language learners (ELLs), are learning language. In many respects they are remarkably the same in their quest and language acquisition. Both groups of children are rapidly developing their vocabularies, using language to communicate, and learning about academic language and formal English.

However, there is a difference between native-English-speaking students and ELLs. ELLs are acquiring a *second* language when they learn English at school; they already have their primary language, with which they communicate at home and in the community. Thus, many of these children are fluent in their first language, an important point to remember so that our mindset as teachers isn't that all these kids are struggling learners overall.

We learn language through two processes. One process is called *acquisition* and the other process is called *language learning*. Language acquisition is "picking up" a language. Language learning is what we experience when we take a class in a foreign language.

In our classrooms, we want to focus on the natural process of "picking up" a language. Thus, for both native-English-speaking students and ELL students, this book is filled with strategies and lessons to teach the standards through natural, motivating, and supportive teaching.

Consider the Five Stages

To understand the best ways to help your ELLs and to differentiate instruction based on their language acquisition needs, it is important to understand that not all children learning English need the same scaffolds, the same types of instruction, or the same performance tasks. What they need depends on which stage of language acquisition they are in. While people don't fit into boxes and language learning is a fluid process, it truly

helps to understand the five stages of language acquisition and assess where your students are so you can tailor instruction based on their language needs. These five stages, as described in the following chart, are preproduction, early production, speech emergence, intermediate fluency, and advanced fluency (Haynes & Zacarian, 2010; Krashen, 1982/2009, 2003; Krashen & Terrell, 1983).

It is also important to note that students acquire language in a natural order (Krashen, 1982/2009, 2003; Peregoy & Boyle, 1997). The key idea behind this natural order idea is that students won't learn English in the order that you teach it, but rather in the natural way that the brain learns language. In other words, you can't force students to learn a grammar rule by teaching it explicitly, but you can ensure students acquire English rapidly by providing engaging, language-rich, supportive, culturally respectful, and meaningful classroom experiences in English (Akhavan, 2006; Hoover & Patton, 2005).

Understand the Needs of Long-Term ELLs

The general amount of time it takes to become proficient in a second language is about four to seven years; for some students it takes longer (up to 10 years) and for others, they never reach proficiency (Hakuta, 2000). Students who enter upper grades, middle school, and high school having started learning English in kindergarten or first grade—but not reaching proficiency—are considered long-term English learners. Long-term English learners comprise those students who are designated as still learning English after five or more years of enrollment in U.S. schools (Callahan, 2005). It is important to understand the different needs of the students in your classroom learning English. If a student has been learning English for more than five years and is not making progress in English proficiency, he needs continued support and scaffolded language and content lessons. Often, it is hard to discern that these students are not making progress in language acquisition because they may speak English well. Speaking English well, and having good interpersonal communication skills, doesn't mean that the student has academic language skills.

Offer Collaborative Activities

To support language acquisition, it is important to provide learning activities that encourage ELLs to work together with native English speakers to give them opportunities to talk, think, read, and write in English. It is also important to take into consideration the prior knowledge of the ELLs and preview, or frontload, information, ideas, and activities with them in small groups before they join the whole group for a lesson in English. This frontloading in small-group discussion gives ELLs the opportunity to develop knowledge about a subject, discuss the topic in a "safe" setting where they can question, and even use their primary language to discuss the lesson so that they have a foundation before receiving the main lesson in English.

Check the Clarity of Your Lessons

Making your lessons understandable to ELLs is the most important thing you can do to help these students be successful in your classroom. Making "input" comprehensible will help your students participate in lessons, help them understand what is going on in the

classroom, and encourage them to speak in English, as appropriate (Krashen, 2003). You need to provide comprehensible lessons that scaffold the language learner. Scaffolds can include pictures, objects, media from the Internet, and other realia, as they powerfully contextualize what you are saying, making it comprehensible and concrete.

Speak Clearly and at an Appropriate Pace

It also helps to slow down your speech rate and to repeat what you are saying to give students learning English "clues" about what you are teaching and time to process. This is not only true for students new to English; it is also true for students who seem to be proficient because they can speak well in English but who may not have yet developed academic language.

Attune Your Teaching and Learning Expectations to the Stages of Language Acquisition

Language-appropriate, culturally relevant instruction and instruction with high expectations for learning can support students as they learn English. This chart explains the five stages of language acquisition and highlights learner characteristics at each stage. You can best support language acquisition by matching your expectations for student production and interaction in English with the stages that your students are in as evidenced by their oral and written work.

Unfortunately, many students remain in the Intermediate and Early Advanced stages for their entire school careers, never reaching full English proficiency. These students are considered long-term English learners and struggle in content-area classes. This is why it is so important to know and understand the five stages of language acquisition so you can differentiate instruction based on students' needs.

The Five Stages of Language Acquisition: What to Expect of Students

Stage	Student Characteristics	Time Frame	Appropriate Instructional Activities
Preproduction	Student is silent and doesn't speak. They may parrot English speakers. They will listen a lot and may be able to copy words from the board. They can understand gestures and movements (i.e., they can nod yes or no).	0–6 months	Ask students to point, touch, or use gestures. Provide listening experiences without the expectation to talk in English. Build vocabulary through physical response (i.e., having students act out words and phrases). Pair student with a primary language student.
Early Production	Student can speak in one- or two-word chunks and phrases. They may use memorized phrases but will not always be correct (e.g., *May I get a drink of water?*). Can produce short sentences with present tense verbs.	6 months to 1 year	Ask yes or no and either/or, who and what questions. Provide comprehensible listening activities. Use pictures, language frames, sentence starters, and simplified content through picture books and modified texts. Build vocabulary through pictures and realia.
Speech Emergence	Student can speak in simple sentences. Can understand a lot of what is said. Makes grammatical errors in speaking and writing. May pronounce words incorrectly.	1–3 years	Involve students in short conversations in small groups with other students. Provide short or modified texts. Use graphic organizers and word banks. Provide writing activities through response journals or short writing assignments. Provide contextualized support for content work. Develop vocabulary through matching activities and lessons that develop conceptual understanding.

Stage	Student Characteristics	Time Frame	Appropriate Instructional Activities
Intermediate Fluency	Student comprehends basic communication well but may not understand academic and content lessons. Makes few grammatical errors when speaking but may make errors when writing, especially with academic writing. Students will use more complex language and can participate in class with teacher support.	3–5 years	Provide longer writing assignments. Engage students in group work, project-based lessons, and relevant instruction. Provide instruction in grammar and language conventions as related to student needs (e.g., assess student needs by examining writing journals and reading records). Provide English language development lessons in vocabulary, content, and grammar tailored to student needs. Many students remain in the Intermediate and Early Advanced stages for their entire school careers, never reaching full English proficiency. These students are considered long-term English learners and struggle in content-area classes.
Advanced Fluency	Students are near-native in their ability to speak and use English in content areas or with academic language. They will need continued support with academic language to continue acquiring language and conventions in academic domains.	4–7 years, or longer	Provide rich and engaging instruction based on standards and grade-level content expectations. Continue to contextualize language and content. Provide English language development tailored to student needs. Many students remain in the Intermediate and Early Advanced stages for their entire school careers, never reaching full English proficiency. These students are considered long-term English learners and struggle in content-area classes.

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Quick Reference: Common Core State Standards, K–12 English Language Arts

Reading

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

Writing

Text Types and Purposes*

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

The Complete Common Core State Standards: Decoded

The Common Core State Standards

Reading

College and Career Readiness Anchor Standards for
Reading K–12

The 3–5 Reading Standards outlined on the following pages define what students should understand and be able to do by the end of each grade. Here on this page we present the College and Career Readiness (CCR) anchor standards for K–12 so you can see how students in grades 3–5 work toward the same goals as a high school senior: it's a universal, K–12 vision. The CCR anchor standards and the grade-specific standards correspond to one another by numbers 1–10. They are necessary complements: the former providing broad standards, the latter providing additional specificity. Together, they define the skills and understandings that all students must eventually demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

Note on Range and Content of Student Reading

To build a foundation for college and career readiness, students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, students gain literary and cultural knowledge as well as familiarity with various text structures and elements. By reading texts in history/social studies, science, and other disciplines, students build a foundation of knowledge in these fields that will also give them the background to be better readers in all content areas. Students can only gain this foundation when the curriculum is intentionally and coherently structured to develop rich content knowledge within and across grades. Students also acquire the habits of reading independently and closely, which are essential to their future success.

* Please consult the full Common Core State Standards document (and all updates and appendices) at http://www.corestandards.org/ELA-Literacy. See "Research to Build Knowledge" in the Writing section and "Comprehension and Collaboration" in the Speaking and Listening section for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

College and Career Readiness Anchor Standards for
Reading K–12

The College and Career Readiness (CCR) anchor standards are the same for K–12. The guiding principle here is that the core reading skills should not change as students advance; rather, the level at which they learn and can perform these skills should increase in complexity as students move from one grade to the next. However, for grades 3–5, we have to recognize that the standards were back mapped from the secondary grades—the authors envisioned what college students needed and then wrote standards, working their way down the grades. Thus, as you use this book remember that children in grades 3–5 can't just "jump over" developmental milestones in an ambitious attempt toward an anchor standard. There are certain life and learning experiences they need to have, and certain concepts they need to learn, before they are capable of handling many complex academic skills in a meaningful way. The anchor standards nonetheless are goal posts to work toward. As you read the "gist" of the standards on the following pages, remember they represent what our 3–5 students will *grow into* during each year and deepen later in middle school and high school.

Key Ideas and Details

This first strand of reading standards emphasizes students' ability to identify key ideas and themes in a text, whether literary, informational, primary, or foundational; whether print, graphic, quantitative, or mixed media. The focus of this first set of standards in on *reading to understand*, during which students focus on *what* the text says. The premise is that students cannot delve into the deeper (implicit) meaning of any text if they cannot first grasp the surface (explicit) meaning of that text. Beyond merely identifying these ideas, readers must learn to see how these ideas and themes, or the story's characters and events, develop and evolve over the course of a text. Such reading demands that students know how to identify, evaluate, assess, and analyze the elements of a text for their importance, function, and meaning within the text.

Craft and Structure

The second set of standards builds on the first, focusing not on *what* the text says but *how* it says it, the emphasis here being on analyzing how texts are made to serve a function or achieve a purpose. These standards ask readers to examine the choices the author makes in terms of words, sentence, and paragraph structure and how these choices contribute to the meaning of the text and the author's larger purpose. Inherent in the study of craft and structure is how these items interact with and influence the ideas and details outlined in the first three standards.

Integration of Knowledge and Ideas

This third strand might be summed up as: *reading to extend or deepen one's knowledge* of a subject by comparing what a range of sources have said about it over time and across different media. In addition, these standards emphasize the importance of being able to read the arguments; that is, they look at how to identify the claims the texts make and evaluate the evidence used to support those claims regardless of the media. Finally, these standards ask students to analyze the choice of means and medium the author chooses and the effect those choices have on ideas and details. Thus, if a writer integrates words, images, and video in a mixed-media text, readers should be able to examine how and why the author did that in terms of stylistic and rhetorical purposes.

Range of Reading and Level of Text Complexity

The Common Core State Standards document itself offers the most useful explanation of what this last standard means in a footnote titled "Note of range and content of student reading," which accompanies the reading standards:

> To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, 2010, p. 35)

Key Ideas and Details

Reading 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Literature

3 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

4 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

5 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

Informational Text

3 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

4 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

5 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

What the **Student** Does

Literature

3 **Gist:** Students say what happens in the story or what the poem is about based on evidence from the text. They ask and answer questions of the text to build literal understanding before, during, and after reading.

They consider:

- What happens in the story, play, or poem?
- What is the setting?
- Which words, pictures, and sentences help me know this?
- How can I find the answer to words and sentences that confuse me?
- Which details from the text can I point to in supporting my ideas?

4 **Gist:** Students explain—either verbally or in written form—the events of the story or what the poem says based on details and examples from the text. They provide specific examples from the text when making inferences.

They consider:

- What happens in this story, play, or poem?
- What is the setting? (time and place)
- What is the author's central message?
- As I read, which details help me understand what is happening to these characters?
- What inferences can I make and what specific details from the text led me to make each one?

5 **Gist:** Students explain—either verbally or in written form—the events of the story or what the poem says using specific, accurate quotes directly from the text. Provide quotes from the text to support inferences.

They consider:

- What happens in this story, play, or poem?
- Which specific details are most important?
- What is the setting? (time and place)
- What are the main events in the story or poem?
- What direct, explicit quotes from the text support my understanding of the author's meaning?
- What direct quotes from the text support my inferences from the text?

Informational Text

3 **Gist:** Students say what happens in the text or what it's about based on evidence from the text. Ask and answer questions of the text to build literal understanding before, during, and after.

They consider:

- What happens or is said in this text?
- Which specific details help me understand the main topic?
- How can I look at words, pictures, and headings to help me understand?
- Can I read more slowly, reread, or skim the text to find specific details that support my ideas about the text?

4 **Gist:** Students explain—either verbally or in written form—what the text is about, providing specific details and examples from the text. Provide specific examples from the text when making inferences.

They consider:

- What is the purpose for reading?
- What is the topic/subject—and what does the text say about that?
- Which specific details are most important?
- What is the setting? (time and place)
- What evidence or examples support what I understand about the text?
- What inferences can I make and what specific details from the text led me to make each one?

5 **Gist:** Students explain—either verbally or in written form—what the text is about, using specific, accurate quotes directly from the text. Provide quotes from the text to support inferences.

They consider:

- What is the purpose for reading?
- What is the topic/subject—and what does the text say about that?
- Which specific details are most important?
- What is the setting (time and place)?
- What textual evidence supports my account of what the text says?
- What evidence—a detail, quotations, or example—can I cite to support my inference or explanation of the literal meaning of the text?

What the **Teacher** Does

To teach students how to "read closely":

- Think aloud your close reading process as you share fiction and informational short texts and picture books. When reading shared novels as a class, plan ahead a chapter opening or passage you want to model with. Track thinking with sticky notes placed directly on the text, big chart paper and/or highlighting, displaying text on a screen.
- Pose questions about the text's words, actions, and details that require students to look closely. Don't do the answering for them!
- Display a text via tablet or computer and ask students to select specific words, sentences, or paragraphs they think are essential; ask students to explain how it contributes to the meaning of the larger text.
- Draw students' attention to text features and structures, and think aloud how you combine information in these elements to understand the page/section/text as a whole.
- Provide short pieces of text for students to practice "reading closely" for specific purposes.
- Have students respond to their reading and their thinking about texts. This could be accomplished in response journals or other reading notebooks.

To teach students how to ask and answer questions to demonstrate understanding:

- Using picture books, ask a question and think aloud how it helped you understand. For example, when a fiction reader muses, "*I wonder why she acted that way towards him?*" it puts the reader on high alert, looking for the answer in the text. Readers of nonfiction also pose questions when their comprehension falters or as a way to cement understandings, sentence by sentence. For example, "*What does hibernation mean? I sort of think it has something to do with winter, but I'll read on to see if the author explains it.*"
- Use chart paper to record students' questions about a shared text as you read. Then, after reading, go back and answer these questions. Encourage students to pose analytical (how, why) questions along with literal (who, what, where, when) questions. Code if questions were answered literally (L), inferentially (I), or not answered at all (NA).
- Over time, help students grasp that readers pose questions before reading (What's my purpose for reading this?), during reading (What's with all the descriptions of sunlight in each chapter?), and after reading (What did the main character finally learn?).
- Have students practice posing questions on their own (independently). Students can annotate on the text where they have questions. Have students share them with a partner or the class.

To develop students' ability to determine "what the text says explicitly, "refer to details and examples in a text," and "quote accurately from a text":

- In a series of lessons and using various texts, write *text-dependent* questions on sticky notes or annotate in the margins. Model how to find the answers to the questions posed. Annotate in the margins the exact words where questions are answered.
- Provide students with a copy of a sample text and circulate, coaching as they highlight *specific* details and annotate their thinking. Remind them to "say what it says"—not what they think it means.
- Photocopy and distribute short pieces of text and highlighter markers, and instruct students to highlight sections of the text to show where questions you pose are answered explicitly (or literally). Compare findings as a class.
- Using whiteboards, have students highlight quotes from a text to use as evidence when explaining what the text is about.
- Provide graphic organizers for students to write their questions and then record details, examples, and quotes.

To teach students how to "draw inferences from the text":

- Choose texts to read aloud and plan where you will model inferring. Think aloud how you make inferences, and tie these inferences back to specific words and phrases in the text.
- Have students use two different colored highlighters to code where information in the text is answered literally or explicitly and another color to show where it's answered inferentially. Annotate how the text led to inferences.

To help your English language learners, try this:

- Confer with students and have them read aloud a portion of the text. Then stop and have them tell you what questions they have about what they've read.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion**.

Preparing to Teach: Reading Standard 1

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Cite specific textual evidence: Students should be able to quote a specific passage from the text to support all claims, assertions, or arguments about what a text means or says. Evidence comes from within the text itself, not from the reader's opinion or experience.

Demonstrate understanding of a text: Readers take a group of details (different findings, series of events, related examples) and draw from them an insight or understanding about their meaning or importance within the passage of the text as a whole.

Drawing inferences: To understand the text by generalizing, deducing, and concluding from reasoning and evidence that is not presented literally or explicitly. These conclusions are based on textual clues.

Explicitly: Clearly stated in great or precise detail; may pertain to factual information or literal meaning, though this is not necessarily always the case.

Informational text: These include nonfiction texts from a range of sources and written for a variety of purposes; everything from essays to advertisements, historical documents to op-ed pieces. Informational texts include written arguments as well as infographics.

Key details: Parts of a text that support the main idea, and enable the reader to draw conclusions and infer what the text or a portion of a text is about.

Literature: Fiction, poetry, drama, graphic stories, but also artworks by distinguished painters, sculptors, or photographers.

Logical inferences (drawn from the text): To infer, readers add what they *learned* from the text to what they already *know* about the subject; however, for an inference to be "logical," it must be based on evidence *from the text*.

Quote accurately: "Lifting lines" directly from the text or copying specific sections of the text to demonstrate understanding. All claims, assertions, or arguments about what a text means or says require specific examples from the text.

Read closely (aka close reading): Reading that emphasizes not only surface details but the deeper meanings and larger connotations between words, sentences, and the full text; also demands scrutiny of craft, including arguments and style used by the author.

Text: In its broadest meaning, a text is whatever one is trying to read: a poem, essay, drama, story, or article; in its most modern sense, a text can also be an image, an artwork, speech, or multimedia format such as a website, film, or social media message such as a tweet.

Textual evidence: Not all evidence is created equal; students need to choose those pieces of evidence (words, phrases, passages illustrations) that provide the best proof of what they are asserting about the text.

Notes

Planning to Teach: Reading Standard 1

Whole Class

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Small Group

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Individual Practice/Conferring

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Reading 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Literature

3 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

4 **Determine a theme of a story, drama, or poem from details in the text; summarize the text.**

5 Determine a theme of a story, drama, or poem from details in the text, **including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic;** summarize the text.

Informational Text

3 Determine the main idea of a text, recount the key details and explain how they support the main idea.

4 Determine the main idea of a text **and explain how it is supported by key details; summarize the text.**

5 Determine **two or more main ideas** of a text, and explain how they are supported by key details; summarize the text.

What the **Student** Does

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Literature

3 **Gist:** After establishing the text's explicit meaning, students identify the central message of the text and determine how key details convey the message, lesson, or moral. Students recount or retell stories, fables, folktales, and myths.

They consider:

- Is this a fable? A folktale? A myth?
- What message, lesson, or moral do the characters learn by the end of the story?
- What specific details am I basing this understanding on?
- What happens in the story?
- What can I say about the beginning, middle, and end so that someone who doesn't know the story could understand it?

4 **Gist:** After establishing the text's explicit meaning, students identify a theme. They examine how an author introduces and develops this theme through details. Students summarize the text.

They consider:

- What is the theme of this text?
- What specific details led me to determine this?
- Where in the text might I look? (High drama scenes? Chapter openings? Final pages of book?)
- Does the author use symbols or repeating language to hint at a theme?
- What does the narrator say that helps me understand a theme?
- What details from the beginning, middle, and end would I include when summarizing this story?

5 **Gist:** After establishing the text's explicit meaning, students determine the theme, identifying key ideas, especially how characters respond to challenges in stories and dramas, or how the speaker in a poem reflects upon a topic. Students summarize the text.

They consider:

- What is the theme of this text?
- Where in the text might I look? (High drama scenes? Chapter openings? Final pages of book?)
- Does the author use symbols or repeating language to hint at a theme?
- What key ideas does the author develop throughout the chapters of this text?
- How do characters respond to the challenges they face?
- How might I look at what the main character finally understands for clues?
- What details from the beginning, middle, and end would I include in a summary on this text?

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Informational Text

3 **Gist:** After establishing the text's explicit meaning, students identify the main idea. They examine how the main idea is supported through key details. Students recount the key details.

They consider:

- What is the main idea of this text?
- What key ideas, specific details, and events help me determine this?
- What details and facts from the text would I include when recounting what the text is about?

4 **Gist:** After establishing the text's explicit meaning, students identify the main idea. They examine how an author introduces and develops this idea through key details. Students summarize the text.

They consider:

- What is the main idea of this text?
- What key ideas, specific details, and events help me determine this?
- What details and facts from the text would I include when summarizing what the text is about?

5 **Gist:** After establishing the text's explicit meaning, students identify two or more central ideas in a text, examining how they are supported through specific details. Students summarize the text.

They consider:

- What are the main ideas of this text?
- What key ideas does the author develop throughout the text?
- What specific details help me determine this?
- What details and facts from the text would I include when summarizing what the text is about?

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What the **Teacher** Does

To determine the main idea, central message, lesson, or moral, or theme of a story, drama, or poem:

- Point out common spots for identifying main idea/theme in a text and how you scrutinize specifics (TOC, headings, topic sentences, key events, recurring vocabulary, illustrations) to infer ideas throughout the text. Have students turn and talk whenever you want them to work through a key part where an important idea can be inferred.
- Pose questions that get students looking for theme via the following avenues:
  - Naming a lesson in the story (What lesson did _____ learn by the end? What lesson or message did you get from reading this book?)
  - Identifying a social issue in a story (What have you learned about _____ from reading this book? What are you learning about the issue of _____ here?)
- Keep a classroom chart of themes that students discover in texts (with love and understanding, families can overcome loss; accept who you are; bullies lose out; perseverance pays off, and so on).
- After skimming and scanning an informational text, ask students to generate all possible ideas and then determine which of them the text most fully develops.
- Turn topic statements into questions that spur students to read the section for answers (Grey Wolf Habitat to "What is the Grey Wolf's habitat?"). This will help students learn to "add up" subtopics toward a main idea.

To explain how it is conveyed through key details in the text:

- Model for students how to code specific details in the text that support the central idea or theme.
- Model for students using a shared text which words, phrases, or images recur throughout the text that might signal they are the main idea or central message. Mark, highlight, or annotate these words. After modeling, have students work in groups or independently using the same strategy.

To recount stories, including fables, folktales, and myths, from diverse cultures:

- As you read aloud, introduce students to different types of stories, such as realistic stories, adventure stories, fantasy, folktales, fables, and myths. Compare and contrast, and chart their attributes.
- Provide students with a variety of fables, folktales, and myths. Have students work in small groups to study a type in depth and share knowledge with class (e.g., Cinderella stories, Greek myths, American tall tales).
- Model how to recount the story. First, explain that a retell/recount involves an opening statement, followed by key events listed in sequential or chronological order, and a conclusion; have students recount stories to a partner or with the class.

To summarize the text:

- Create a shared summary with the class. Include an opening statement, key details in chronological order from the text, and a conclusion. Post on chart paper for students to refer to.
- Model explaining the story by writing a summary. Refer back to text to "lift" specific words, phrases, or sentences and embed these into the explanation.
- Have students write their own summaries, highlighting where they have used specific details and examples from the text.

To determine how characters in a story or drama respond to challenges, or how the speaker in a poem reflects upon a topic:

- Have students use graphic organizers or flow charts to monitor how characters respond to challenges over the course of a text.
- Model reading poetry and think aloud how the narrator reflects on the topic. Highlight or annotate places in the text where that is supported.
- Have students practice by annotating poetry either on tablets or on photocopies or using sticky notes.

To help your English language learners, try this:

- Have students draw pictures to reinforce setting, characters, and plot. Make certain that students understand the meaning of the academic vocabulary you're using, such as "main character" or "main idea."

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion**.

Preparing to Teach: Reading Standard 2

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Analyze their development over the course of the text: Refers to the careful and close examination of the parts or elements from which something is made and how those parts affect or function within the whole to create meaning.

Central ideas or messages: Some ideas are more important to a work than others; these are the ideas you could not cut out without fundamentally changing the meaning or quality of the text. Think of the "central" ideas of a text as you would the beams in a building: They are the main elements that make up the text and that all the supporting details help to develop.

Characters respond to challenge: In literature, characters are faced with problems and they respond or react to these problems or challenges. The way they react moves the story along and adds to the event sequence.

Conveyed through particular details: This refers to the way authors might explore an idea (e.g., the sense of isolation that often appears throughout dystopian novels) by referring to it directly or indirectly through details that evoke the idea (such as isolation).

Determine central message: Some ideas are more important to a work than others; these are the ideas you could not cut out without fundamentally changing the meaning or quality of the text. Think of the "central message" of a text as you would the beams in a building: they are the main elements that make up the text and which all the supporting details help to develop.

Development: Think of a grain of rice added to others one at a time to form a pile; this is how writers develop their ideas—by adding imagery, details, examples, and other information over the course of a text. Thus when one "analyzes (the) development" of an idea or theme, for example, they look at how the author does this and what effect such development has on the meaning of the text.

Diverse cultures: The United Nations has defined cultural as follows: "Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs." Taking that into account, *diverse cultures* are ones with cultural variety and cultural differences that exist throughout the world or within a society.

Fables: A legendary story of supernatural happenings or a narrative that attempts to impart a truth (often through a moral)—especially in stories where animals speak and have human characteristics. A fable can also be about legendary people and their tales.

Folktales: These started as an oral tradition—short stories or legends passed down by word of mouth through the generations. These tales or legends were part of a common group of people or folk, and may include supernatural elements. Folktales generally reflect or validate certain aspects of the culture or group. Fairy tales are a subgenre of folktales.

Key supporting details and ideas: Important details and ideas support the larger ideas the text develops over time and are used to advance the author's claim(s). Not all details and ideas are equally important, however, so students must learn to identify those that matter the most in the context of the text.

Main idea: The most important or central idea of a paragraph or of a larger part of a text. The main idea tells the reader what the text is about and is what the author wants you to remember most.

Moral: Used in Standard 2, a moral is a lesson that concerns what is the right or the correct thing to do and can be derived or inferred (or in some cases stated literally) from a story—usually a fable.

Myth: A traditional or legendary story, usually with supernatural beings, ancestors, and heroes. These stories serve to explain the worldview of a people by explaining customs, society, or phenomenon of nature. Perhaps the most common are Greek and Roman myths, which have deities and demigods.

Objective summary: Describes key ideas, details, or events in the text and reports them without adding any commentary or outside description; it is similar to an evening "recap" of the news, which attempts to answer the reporter's essential questions: who, what, where, when, why, and how.

Retelling and recounting stories, including key details: Retelling and recounting involve students giving an oral account of the key details of a story. They typically include an opening statement, key events listed chronologically, and a concluding statement. (Even though "retelling" and "recount" have slightly different meanings, we use them interchangeably throughout this volume.)

Summary: Identifies the key ideas, details, or events in the text and reports them with an emphasis on who did what to whom and when; in other words, the emphasis is on retelling what happened or what the text says with the utmost fidelity to the text itself, thus requiring students to check what they say against what the text says happened.

Themes: The ideas the text explains, develops, and explores; there can be more than one, but themes are what the text is actually *about*. Themes can be the central message, the lesson, or what the author wants you to come away with. Common themes are survival, good versus evil, showing respect for others, adventure, love and friendship, and so on.

Planning to Teach: Reading Standard 2

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Small Group

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Individual Practice/Conferring

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Reading 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Literature

3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

4 Describe **in depth a character, setting, or event in a story or drama, drawing on specific details in the text** (e.g., a character's thoughts, words or actions).

5 Compare and contrast two or more **characters, setting, or events** in a story or drama, drawing on specific details in the text (**e.g., how characters interact**).

Informational Text

3 Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

4 **Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.**

5 Explain **the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text** based on specific information in the text.

What the **Student** Does

Literature

3 **Gist:** Students reading *for the characters* describe traits, feelings, and motivations, noting how characters' actions add to the plot and move along the sequence of events toward the ending.

They consider:

- What is the main character's most important personality trait?
- What does the main character need or want at the beginning of the story?
- How does the main character try to solve her problem?
- How do the other characters respond?
- What is the sequence of important events in the story?

4 **Gist:** Students reading *for the elements* use specific details from the text, such as a character's thoughts or words or actions, and descriptions of place to describe in depth a character, setting, or event in a story or drama.

They consider:

- How does the main character behave at the beginning of the story? Why?
- What bothers her most of all? Which details tell me this in these chapters?
- How does the setting play a role in the story or the characters' actions?
- Why does the character's behavior change from the beginning of the story to the end? What has she learned?
- What are the important events that lead up to the resolution?
- How do other characters help the main character or make the problem worse?

5 **Gist:** Students reading *for interactions* between characters, settings, or events in a story or drama compare and contrast two or more of the above, using key details from the text.

They consider:

- What happens to the main characters in each chapter? By novel's end? Why?
- What does the main character have in common with another?
- How are characters not alike?
- Where and when is there the most tension? Why?
- How can I use details to explain how the character is changing?
- When I visualize the settings of important scenes, what does that reveal about the characters?

Informational Text

3 **Gist:** Students reading *for information* to describe the relationship between a series of events, ideas, concepts, or steps requires them to understand and use technical language. Having established this, students focus on time, sequences, and cause/effect to determine importance.

They consider:

- Does this text describe people and events in history?
- Does it outline steps in a process like a recipe?
- Does this text explain animals, nature, or another science topic?
- What vocabulary words help me understand the topic?
- How can I skim headings, photos, captions, and graphics to deepen my understanding of these pages?
- Does the author use language and key words that identify time, sequence, or cause/effect?

4 **Gist:** Students reading *for information* in historical, scientific, or technical texts use specific information directly from the text to recount what happened and why as they explain events, procedures, ideas, or concepts.

They consider:

- How is this text organized? Does the author tell about a topic in a chronological sequence?
- How can I "outsmart" the text by using features like the index, TOC, glossary, illustrations and photographs, bolded words, and headings to help me understand?
- What happens in the text?
- What specific information or key ideas explain why the event happened?
- If I had to choose one specific piece of information from each page that best explains what or why something happens, what would it be?

5 **Gist:** Students reading *for information* about the relationships between two or more people, events, ideas, or concepts first determine which people, events, ideas, or concepts play an influential role. Students then read the text almost like a scientist would observe an experiment, observing how various people, events, ideas, or concepts influence each other over time.

They consider:

- What type of text is this?
- Which people, events, ideas, or concepts does the author treat as important in the text?
- How would I explain their relationships or interactions?
- What examples or key details help me support my explanation?
- How do people, events, or ideas connect together?
- What are the connections and relationships between procedures, steps, and so on?

What the **Teacher** Does

To describe in depth characters, settings, or events in a story:

- As you read aloud books, get students to notice how the character drives the plot. Teach students to hit the pause button at major shifts in setting/scene, time periods, and chapter endings and ask themselves, *What does the author want me to notice as new here? How is this helping—or hindering—the character resolve the problem she is trying to solve?*
- Have students make a list of all the characters in a story, and chart what they're like (both externally and internally) and what causes them to be that way/feel that way. Discuss that characters, just like people in real life, have contradictory aspects of their personality.
- Create class charts depicting the sequence of important events, and then have students work in groups to consider an event from *each* character's POV.
- Build a plot map—individually, in groups, or as a class—noting specific events in a story.
- Think aloud how you would use the specific details to describe in detail the characters, settings, or events. Model orally and also in written form for the students.
- Have students write in-depth descriptions of characters, setting, or events from the text using specific details.

To explain how actions contribute to the sequence of events:

- Create a graphic chart or plot diagram and ask students to analyze the plot for moments when characters do something that affects the plot—increases tension, causes change—in a measurable, discernable way. Sometimes called a "fever chart" to represent the rising and falling action of events in the story.

To compare/contrast two or more characters, settings, or events in a story or drama, and to explain the relationships or interactions between two or more individuals, events, procedures, ideas, or concepts:

- Have students identify the wants or needs of key characters and parts of the story where their different wants and needs conflict.
- Have students create graphic organizers (Venn diagrams, two-column notes, double-bubble Thinking Maps) to record information about what is similar and different about characters and their families, their communities, and their beliefs. Look at settings and major events through the same bifocals: What might the author want us to notice through these sharp contrasts?

- Model how to write a comparison piece and then model how to write contrast using graphic organizers. Co-construct a comparison/contrast piece with students using a shared text.
- Help students determine *why* something happened as it did. This will help them begin to identify cause and effect relationships between concepts, people, and events in informational texts.
- Gather a few texts (informational) that each offer a different and clear example of signal words. Read the texts and chart the signal words (timelines, dates, numbered steps, and words like *first, second, next, last, most importantly*, and *years ago*).

To draw from specific details and key details in the text and to summarize:

- Model summarizing the text by thinking aloud and using specific words, phrases, and sentences.
- Have students write their own summaries, highlighting where they have used specific text details.

To use language that pertains to time, sequence, and cause/effect:

- Using a shared text, model how to discern if the text is organized in time, sequence, or cause/effect. Highlight key terms in the text and discuss how these are specific to that technique.
- Create a chart of key language that lets students know that two pieces of information, ideas, concepts, or events are being compared (e.g., *but, however, in contrast*).
- Teach students how to use highlighting or color-coding to identify and delineate the different key language.

To explain events, scientific ideas, or concepts or steps in technical procedures in a text:

- Using a shared text, model how to determine key words that are important to the main idea of the text.
- Think aloud to demonstrate how to take these key details and formulate "what happened." Create graphic organizers (e.g., cause/effect charts) to demonstrate the "why" of what happened.

To help your English language learners, try this:

- Guide a small group of students through a text and discuss setting and characters. Students should each have their own copy of the book or text. Help students use vocabulary to describe and explain. Provide students with graphic organizers. Talk thorough the task first, then fill in the organizers with labels and pictures.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 3

Preparing the Classroom

Preparing the Mindset

Preparing the Texts to Use

Preparing to Differentiate

Connections to Other Standards:

Academic Vocabulary: Key Words and Phrases

Actions or events: "Actions" refer to what happens, what people *do*; in English Language Arts it is the actions of the characters we study; in history, of the people who *rebel, discover,* or *invent*; in science, what we must do in the context of a procedure. "Events" are those moments in a story or history or any other field when things change that merit the time we spend studying them (war, social movements).

Analyze: This means to look closely at something for the key parts and how they work together.

Cause/effect relationship: The reasons something happens and the consequences of that action. The *cause* is why something happens. The *effect* is what happens because of the cause.

Character traits: How a character is—both what they look like and who they are, which is revealed by what they do. Their motivations and feelings, thoughts, words, and actions.

Characters: Characters can be simple (flat, static) or complex (round, dynamic); only characters who change, who have a rich inner life that interacts with people and its environment, can be considered "complex." Often represented as an arc: what they are like or where they are when the story *begins* and when it *ends*.

Compare/contrast: This requires students to identify and analyze what is similar (compare) and what is different (contrast).

Develop and interact: As stories unfold, events and characters change; these changes are the consequence of interactions that take place between people, events, and ideas within a story or an actual event such as "the Twitter Revolution" in Iran, where events, people, and ideas all resulted in a variety of changes and developments as a result of multiple interactions between people, events, and ideas like social media. To "develop" is to otherwise change, increasing or decreasing in importance, growing more complex or evolving into something different altogether.

Key details: In the context of literature, key details relate to story grammar elements, that is, character, setting, problem, major events, and resolution, and how they interact.

Key steps in technical procedures: Whether in social studies or science, the idea here is that some steps or stages are more crucial in any series of steps or stages than others; one must be able to discern this so they can understand why they are so important and how they affect other people or events or experiments.

Major events: These are the most important events in a story and typically relate to how the main character resolves a problem or handles a challenge.

Sequence of events: The order that events in a story or text occur or the order that specific tasks are performed.

Setting: The place or time that a story, novel, or drama takes place. Usually students answer and can describe *where* it takes place (there may be more than one setting in texts) and *when* it takes place—this can be a specific time period or can be the *past, present, or future.*

Steps in technical procedures: Whether in social studies or science, the idea here is that some steps or stages are more crucial in any series of steps or stages than others; one must be able to discern this so they can understand why they are so important and how they affect other people or events.

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Planning to Teach: Reading Standard 3

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Small Group

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Individual Practice/Conferring

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Reading 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Literature

3 Determine the meanings of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

4 Determine the meaning of words and phrases as they are used in a text, **including those that allude to significant characters found in mythology (e.g., Herculean).**

5 Determine the meaning of words and phrases as they are used in a text, **including figurative language such as metaphors and similes.**

Informational Text

3 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a **grade 3 topic or subject area.**

4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a **grade 4 topic or subject area.**

5 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a **grade 5 topic or subject area.**

What the **Student** Does

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Literature

3 **Gist:** Students determine what words and phrases mean in text. They discern if the language is literal or nonliteral.

They consider:

- Which words or phrases on this page (in this chapter) seem most important?
- What does the author's word choice here make me think of?
- Which words or phrases help me understand what's happening?
- Which words or phrases get me to "read between the lines" and infer meaning?
- How can I use words I do know to figure out the meaning of words I don't know?

4 **Gist:** Students determine what words and phrases mean in text. They recognize that specific words refer to significant characters in mythology (e.g., Herculean, Trojan Horse, Achilles' Heel); these words often provide insight into characters or descriptions.

They consider:

- Which words or phrases on this page(s) seem most important?
- What does the author's word choice here make me think of? How can I connect that to the event here?
- Which words or phrases help me understand the literal action?
- Which words or phrases get me to "read between the lines" and infer meaning?
- How does the language in this section set a tone? How does the tone help me understand what the characters are thinking right now?
- Are there any words from Greek mythology that are used to describe characters?
- What do these mythological words mean in the context of this text?

5 **Gist:** Students figure out what words mean and how context affects the meaning of words and phrases, by examining if meaning is literal or figurative, especially metaphors and similes.

They consider:

- What words or phrases tell me the most about characters, actions, events, or the setting?
- Which words or phrases help me understand the meaning of this portion or the text as a whole?
- Which words or phrase are figurative language and why is the author using them?
- What types of figurative language are used?
- How can I use the surrounding sentences to help me determine the meaning of the figurative language (especially similes and metaphors)?
- How does the language in this section set a tone? How does the tone help me understand what the characters are thinking right now?

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Informational Text

3 **Gist:** Students determine what words and phrases mean in texts relevant to third-grade topics or subject areas.

They consider:

- What is the topic of this text? How does knowing the main topic help me figure out the meaning of this sentence or section?
- How can I use the text and surrounding photos and caption to figure out what this word or phrase means?
- How can I look at text features (titles, bolded words, headings, captions) or illustrations to help me figure out what is being explained on this page?
- Is there a glossary or other feature to help me figure out the meaning of a word?
- Are there words the author uses repeatedly or did the author use a synonym to define this topic-specific word?

4 **Gist:** Students determine what words and phrases mean in texts relevant to fourth-grade topics or subject areas.

They consider:

- What is the topic of this text?
- What do I know about the topic that can help me figure out the meaning of this sentence/section?
- How can I use the text and surrounding photos and caption to figure out what this word or phrase means?
- How can I look at text features (titles, glossary, bolded words, headings, captions) or illustrations to help me figure out what is being explained on this page?
- Are there words the author uses repeatedly or did the author use a synonym to define this topic-specific word?

5 **Gist:** Students determine what words and phrases mean in texts relevant to fifth-grade topics or subject areas.

They consider:

- What is the topic of this text?
- What do I know about the topic that can help me figure out the meaning of this sentence/section?
- How can I use the text and surrounding photos and caption to figure out what this word or phrase means?
- How can I look at text features (titles, glossary, bolded words, headings, captions) or illustrations to help me figure out what is being explained on this page?
- Are there words the author uses repeatedly or did the author use a synonym to define this topic-specific word?
- When I read aloud the word or sentence, does that help me figure out the challenging word?

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What the **Teacher** Does

To determine the meaning of words and phrases as they are used in a text:

- Generate a vocabulary chart at the outset of a new nonfiction unit or chapter. Don't be afraid to explicitly teach key words up front, with the idea that students will take ownership of figuring out plenty of challenging words in the subsequent reading.
- Think aloud while reading to the class to show how you puzzle out a word or phrase using syntactic, semantic, typographic, etymological, and other types of information to decipher words. Invite students to try a word.
- Teach students to look all around the words phrase as though they're hunting for something on their closet floor! Is there a word part they know? What about the other words in the sentence—is the challenging word part of a series of like things (e.g., *Lions eat deer, zebras, mice, and* _____)? What clues are on the page (captions, diagrams, images)? Does the author define it a sentence or two later?
- Point out the way authors use explanations, synonyms, restatement (e.g., *in other words . . .*), contrast, or antonyms, which can help you know a challenging word.
- Encourage students to mark unknown words in their texts with sticky notes as they are reading independently and then to go back and determine meaning. Check in with students in small group or in conferences on how they are using this strategy.
- Use a shared text to have students highlight unknown words and annotate in the margins.
- When working with the whole class or small groups or conferring one-on-one with students, encourage them to acknowledge when they don't know a word or phrase.

To determine the meaning of words and phrases as they allude to significant characters found in mythology:

- Brainstorm a list of words that harken back to mythology (e.g., Herculean, Trojan Horse, Phoenix, to Harp, fate, fury, leave no stone unturned, Achilles' Heel, Midas Touch, Mentor, Nemesis, Phobia). Read or discuss the myths where these are referenced and discuss what they mean, especially in the context of character description or events in a text.
- Keep a class list or illustrated chart of famous characters in mythology.
- Invite students to find words or phrases in their own reading that allude to significant characters in mythology and share these with the class.

To determine the meaning of figurative language such as metaphors and similes:

- Choose texts rich with figurative language and discuss the language as you read aloud to the class.
- Teach explicitly the different types of figurative language (simile, metaphor, analogy, personification, etc.) and why they are used in text. Keep class charts of examples of figurative language from shared texts or have students record examples in their writing notebooks or journals.
- Use shared texts of poetry under a document camera or projected on an interactive whiteboard to find examples of figurative language, name them, and annotate how they lead to meaning of the text or create visual and sensory images.

To distinguish between literal and nonliteral language:

- Think aloud using a shared text (or screen or under a document camera) to highlight in one color literal language—and in another color nonliteral language, discussing how they are different and how they lead to overall understanding of the text.
- Identify nonliteral language and discuss what it means within the text; then determine the literal meaning of those words; then model, or ask students, to determine, in light of how they are used, the figurative or nonliteral meaning.
- Continue to explicitly draw attention to literal and nonliteral language in shared texts.

To determine the meaning of general academic and domain-specific words in a text:

- Show students how to make use of any textual features—sidebars, captions, typography (is the word in **bold** and thus in the glossary), diagrams, footers, or glossaries in the chapter or in the appendix.
- Teach students, when appropriate, the root words or etymology of certain subject-specific words (*bio = life, ology = study of*) as part of the study of any discipline.

To help your English language learners, try this:

- Create pictures for words and visual representations for figurative language. Use these words as often as possible, speaking them aloud so students hear them used in context and pronounced correctly. Write words, model pronunciation, and provide opportunities for students to use it often in context.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 4

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Allude to significant characters found in mythology: Allude means to make an indirect reference or to hint at. By alluding to characters found in mythology, the writer wants the reader to infer their key points. For example, Hercules was beyond the mortal man as far as strength. Therefore a *Herculean task* alludes to an enormous task—something beyond the ordinary—similarly, *Achilles' Heel* alludes to a fatal weakness.

Connotative meanings: Words have primary or literal meaning; some also have a secondary or connotative meaning, which implies an additional idea or feeling related to the word or phrase.

Domain specific: Within each discipline or branch of that discipline, certain words (*cell, division*) have a domain-specific use in, for example, biology; other words, however, are unique to that discipline and are thus essential for students to know in order to read, discuss, and write about complex texts in that subject.

Figurative meanings: Figures of speech (or figurative language) are those often colorful ways we develop of saying something; they include euphemism, hyperbole, irony, understatement, metaphor, simile, personification, and paradox, among others. Some of them are specific to an era, region, or social group and thus can confuse readers.

General academic: In the CCSS, these are considered "tier 2" words—they are found in written texts and are vocabulary shared between teachers and students. These words lead to a "rich" vocabulary and are often words found in the thesaurus that students can substitute for common words. These words are more precise or subtle forms of familiar words and include multiple meaning words.

Interpret: This is best understood as a way a reader explains to himself—or another—his understanding of a piece or whole of a text; it's the act of putting an author's text into more accessible familiar language.

Literal from nonliteral language: Literal language is factual and explicit, the reader does not need to infer to glean the meaning. Nonliteral language implies figurative language—often similes, metaphors, personification, and also abstract words.

Metaphor: A figure of speech that *does not* use the words *like* or *as* to compare two unrelated objects. Rather, a metaphor states that the subject is the same as an unrelated object. For example, "the lake was a mirror"; although a lake cannot be glass or a mirror, this metaphor creates the visual that the lake was smooth and reflective in the same manner that a mirror is.

Simile: A figure of speech comparing two unlike things. Similes generally use *like* or *as* to create or link the comparison. For example "cute *as* a kitten" or "his eyes twinkled *like* stars."

Technical meaning: In general this term relates to words with specialized meanings that are specific to a topic or subject being investigated. This can often be narrowed down to mean domain-specific words that typically occur in texts related to a specific content area such as rocks and minerals (*igneous, metamorphic*) or weather (*cumulous, precipitation*).

Tone: When thinking of tone, think *tone of voice*. The formal tone of the Constitution matches its importance and subject; the tone of a literary text may be formal or informal; the tone often reveals something about the dynamics between characters.

Notes

Planning to Teach: Reading Standard 4

Whole Class

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Small Group

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Individual Practice/Conferring

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Reading 5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Literature

3 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

4 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions dialogue, stage directions) when writing or speaking about a text.

5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

Informational Text

3 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

4 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/ solution) of events, ideas, concepts, or information in a text or part of a text.

5 **Compare and contrast** the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in **two or more texts**.

What the **Student** Does

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Literature

3 **Gist:** Students know the function of parts of a text (stories, dramas, and poems) and can use this knowledge to help them see how each progressive part builds on previous sections. In stories, they have a concept of beginning, middle, and end; they have a sense of chapters; and they are familiar with the function of stanzas in poetry and scenes in drama.

They consider:

- What type of text is this?
- What is the story about?
- If I were to recount the story, which parts or chapters would I point to in describing the beginning, the middle, and the end?
- What happens in the first scene (drama)? How does each scene build on the one(s) before it?
- How do the scenes move the action in the drama forward?
- In poetry what is the main idea of the first stanza? How do the stanzas build on another to create meaning in the text?

4 **Gist:** Students break down the structure of a text and explain the major differences between poems, drama, and prose. Students use specific terms to differentiate (poetry-verse, rhythm, meter; drama-casts of characters, settings, descriptions, dialogue, stage directions) between texts.

They consider:

- What type of text is this? (poetry, drama, or prose)?
- When I work to understand poetry, can I apply concepts like *stanza*, *rhyme*, *rhythm*, and *alliteration* to help me?
- When I read a play, how can I use my understanding of *casts of characters*, *settings*, *dialogue*, and *stage directions* to help me comprehend each scene?
- When I read prose, how can I use my understanding of *introductions*, *flow of paragraphs*, *conclusions*, *word choice*, and *voice* to enhance my understanding?
- Can I explain how poetry is different from drama or from prose using these terms? Can I explain how drama is different from the others?

5 **Gist:** Students break down the structure of a text to explain how a series of chapters, scenes, or stanzas are organized and contribute to the development of the text.

They consider:

- What type of text is this (poetry, drama, or prose)?
- How does the author build her story in each chapter to help me understand?
- What happens in the beginning chapters? How do they set up what happens in the next chapters and how do these develop the story for the chapters at the end?
- If this is drama, how do the scenes build on one another? What happens in the first scenes to set up the drama? How are the following scenes sequenced?
- If this is poetry, what is the main idea of the first stanza? How do the following stanzas help to develop the text? Why do I think they're written in that particular sequence?

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Informational Text

3 **Gist:** Students locate information on a specific topic by using text features and search tools—key words, sidebars, hyperlinks—in an efficient manner.

They consider:

- What specific information do I need to determine (purpose)?
- What key words are important for me to know in order to locate that information?
- What are captions? How do they help me understand the pictures and words on this page?
- How can I use words in bold, headings, and other features in the text to find information quickly?
- How can I use the glossary to help me locate information?
- How can I use the indices to help me get information?
- How can I use electronic menus, hyperlinks, sidebars, and icons to get information?
- What other search tools can I use?

4 **Gist:** Students break down the structure of a text to explain events, ideas, concepts, or information in a text; noting patterns such as chronology, cause/effect, or problem/solution.

They consider:

- How are the main sections of the text organized?
- What organizational pattern does the author use?
- How does this pattern help me understand the meaning of the text?
- How does this pattern help me explain events, ideas, or information in the text?
- How can I identify and use key words to help me explain the organization and structure of the text?
- Is the text organized chronologically?
- Do I notice cause/effect in the text?
- Is the text organized by problem/solution?

5 **Gist:** Students break down the structure of a text to compare and contrast events, ideas, concepts, or information in two or more texts, noting patterns such as chronology, cause/effect, or problem/solution.

They consider:

- What is the main idea of the texts?
- Can I find the important events, ideas, or information in each text?
- Can I identify key words that help me find patterns such as chronology, cause/effect, or problem/solution in each text?
- How are the texts and the information similar?
- How are the texts and the information different? Can I contrast the structure and the information?
- How does the structure of these texts affect their meaning and style?

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What the **Teacher** Does

To teach students to refer to parts of stories, dramas, and poems and to describe how each successive part builds on earlier sections:

- Read aloud, read aloud, read aloud—students' minds are in a sense freed up to see the beauty of the structure, and how structure builds meaning, when they can hear the author's language.
- Explicitly teach elements of stories (beginning, middle, and end; chapters); dramas (scene, casts of characters, setting, descriptions, dialogue, stage directions); and poetry (stanza, verse, rhythm, meter).
- Provide text sets for each genre so students will be familiar with them. Have specific sections of the classroom library for each.
- Using the display screen or a shared text under the document camera, have students highlight a stanza, part of a scene, and so on, and explain how it builds on the previous one used.
- Create flow charts or plot charts to show how successive parts build on earlier ones.
- Have students work in small groups to look at a favorite text and pool understandings about its structure. Give them hints to look at first and last lines, first and last paragraphs.
- Use a variety of story structure graphic organizers to help students understand how stories, poetry, and drama are organized.
- Ensure that students read texts in all these genres during independent reading time.

To refer to the structural elements of poems and drama and to explain major differences between poems, drama, and prose:

- After teaching the elements of all three types, create a three-column chart with the headings *Stories*, *Poetry*, *Drama* and co-construct by filling in the columns and then discussing the major differences.
- Provide students with graphic organizers on structural elements to be completed when students read two different types of texts.

To explain how a series of chapters, scenes, or stanzas fit together to provide the overall structure:

- With a shared text (a novel, drama, or poem), co-construct with students a flow chart of the main idea of chapters, scenes, or stanzas. When finished, summarize how these all fit together to create the overall structure.
- Teach students about rising action in literature and have them chart this in their own reading.

- Provide sequencing charts for students to do as they read independently.

To use text features and search tools to locate information:

- Teach students the surface features of text structure (e.g., headings, table of contents, index).
- Bring in numerous examples of informational texts and have students work in groups (or independently) to notice text features and then to share them with the class. Record on a class chart.
- Have students take I-books or other technology to mark with sticky notes or highlight text features. Model first using your tablet or the whiteboard.

To describe the overall structure of events, ideas, concepts, or information in a text:

- Model from a shared text the organizational structure of a text. Begin to create a classroom chart of *structures* that students can refer to. Add to this chart with successive books—or have students place sticky notes on the chart when they notice a new structure. Some examples of organizational structures are sequential (e.g., chronological description or step-by-step, cause/effect, and problem/solution) and descriptive (e.g., attributes of an object, list of items or attributes, and a comparison of more than one object).
- Provide students with a variety of informational texts and have them identify the organizational structure.
- Provide graphic organizers for each of these structures for students to complete as they read a variety of informational texts.

To compare and contrast the overall structure of events, ideas, concepts, or information in two or more texts:

- Model how you determine the overall structure of each of the texts. Complete a chart with similarities and differences. Delineate events, ideas, concepts, and information. Discuss the similarities in both and the differences. Discuss the meaning of the differences between the two.
- Provide graphic organizers so that students can replicate this as they read independently or work in groups.

To help your English language learners, try this:

- Have students read through the text completely, then with your help define terms and structures and with your guidance go back into the text and find examples of those structures.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 5

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Analyze the structure of a specific paragraph or . . . sentences: Considering how information in general and sentences in particular are arranged within a paragraph, particularly as it relates to the author's purpose; the sequence or arrangement of sentences within that paragraph, especially as they express cause or otherwise serve to develop an idea.

Analyze the structure of texts: This refers to how authors organize their ideas and the text as a whole. Through structural patterns—at the sentence, paragraph, and whole-text level—authors emphasize certain ideas and create such effects as tension, mystery, and humor.

Compare and contrast the . . . differing structure of each text: This asks students to identify and analyze what is similar (compare) and different (contrast), focusing on the *differences* between the two structures and how those affect the meaning of the text.

Electronic menu and icons: These are the drop-down menus on computer applications and programs or icons on a digital device users activate to get information.

How a particular sentence . . . fits into the overall structure: Think of such a sentence or single component as a *keystone* or *cornerstone* that bears the weight of an arch or wall; in other words, these elements "fit" into the overall structure in ways that add real substance to the text in which they are used and support it. Look for them as points of emphasis.

Overall structure: Authors use devices such as transitions, organizational patterns (compare/contrast, cause/effect, problem/solution), and strategies (chronological order, order of importance) that allow them to emphasize certain ideas, events, concepts, or information.

Relate to each other and the whole: Throughout this standard, students are being asked to consider the part in its relation to the whole; this then refers to how the sentence relates to the paragraph of which it is a part, or the paragraph in relation to the whole, the scene in relation to the act—or the whole play. These smaller parts might be compared to cells in a larger organism

of the text or studs that hold up the walls in a larger structure.

Scene: In drama, the place where the action occurs; a setting.

Specific sentences, paragraphs, or larger portions of a text: This refers to the levels at which writers introduce, develop, and connect ideas throughout the text.

Stanza: In poetry, the stanza is a smaller unit, usually a grouping of two or more lines separated by a space. These groupings are generally characterized by a common pattern of meter, rhyme, and number of lines. A stanza in poetry is analogous to a paragraph in prose.

Structural elements of drama: Unlike fiction and poetry, drama is written primarily to be performed. The elements of drama are characters, setting, descriptions, dialogue, stage directions, and theme. In addition to these elements there is a structure to drama that includes plot and additional stages and sets and scenes.

Structural elements of poems—verse, rhythm, meter: There are many structural elements in poems. A verse is one line in a poem. Verses are separated by line breaks and groups of verses or lines create stanzas. The meter of the poem is the number of syllables in a line and how they are accented. The meter helps to create a rhythm to the poem. In addition to these elements, poetry has rhyme schemes and themes.

Structure of texts: This refers to how authors organize their ideas and the text as a whole. Through structural patterns such as problem/resolution and cause/effect, authors emphasize certain ideas, events, concepts, or information.

Text features: These are features of an informational text that help the reader get information. Readers need to understand that they can use text features such as a table of contents, headings, and an index to access information. They can also gain information about a topic that's not expressly stated in the text (words) itself from maps, illustrations, scale drawings, and charts and graphs.

Planning to Teach: Reading Standard 5

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Small Group

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Individual Practice/Conferring

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Reading 6: Assess how point of view or purpose shapes the content and style of a text.

Literature

3 Distinguish their own point of view from that of the narrator or those of the characters.

4 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

5 Describe how a narrator's or speaker's point of view influences how events are described.

Informational Text

3 Distinguish their own point of view from that of the author of a text.

4 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

5 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

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What the **Student** Does

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Literature

3 **Gist:** Students identify the point of view of the narrator or characters in the text and distinguish this from their own point of view.

They consider:

- Who is telling the story and *why?*
- What is the main character's attitude or point of view about things in scene/chapter/whole text?
- What details help me know this?
- As I follow the main character's story, what is he like as a person? What ideas do I have about him?
- Do I find I agree or disagree with how he behaves?
- Is there another character I agree with more?
- What do I think about things in the end?

4 **Gist:** Identify the point of view of the narration of different stories in order to compare and contrast them. Students determine if narration is first person or third person and how this affects point of view.

They consider:

- Is the text written in first-person or third-person?
- How does this affect the narration and the point of view?
- Who is telling the story in each text and *why?*
- What point of view does the narrator take in each text?
- How are these stories similar?
- How are they different?

5 **Gist:** Identify the point of view of the narrator or speaker in the text and describe how this point of view influences the description of the events.

They consider:

- Who is telling the story or speaking and *why?*
- How does the narrator's or speaker's point of view affect the description of events in the text?
- What effect does this text have on me? Why?

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Informational Text

3 **Gist:** Students establish the author's point of view and distinguish that from their own point of view.

They consider:

- What is the topic/subject? What is the author's attitude toward it? How does the author weave in her angle or point of view about the topic?
- What do I think about this topic as I begin to read this text?
- Has the author provided information and ideas to change my attitude about the topic by the end?

4 **Gist:** Identify the differences between a firsthand and secondhand account of the same event in order to compare and contrast them, noticing the differences in focus and information that is provided in the texts.

They consider:

- Is this a firsthand or secondhand account of the event or topic?
- How do I know?
- How does the point of view differ between firsthand and secondhand accounts?
- What are the similarities between the two?
- What are the differences in the focus of the two?
- What are the differences in the information provided in each text?

5 **Gist:** Identify the point of view of multiple accounts of the same event or topic and analyze the similarities and differences they represent.

They consider:

- What is the point of view in each of the accounts?
- How do I know this?
- What words and phrases signal the author's angle on the topic?
- Do headings, photos, and captions also contribute to my sense of the author's own ideas about the topic?
- How are these accounts similar?
- How are these accounts different?

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What the **Teacher** Does

To distinguish their own point of view from that of the narrator or those of the characters and to distinguish their own point of view from that of the author:

- Define and discuss with students just what point of view (POV) means and entails, providing not just written and spoken definitions but also visual illustrations with drawings, images, artworks, or film clips.
- Think aloud your POV as you read and then model how you determine the POV from the characters or narrator.
- Model how you distinguish your POV from the POV of the text.
- Use graphic organizers (Venn diagrams, two-column notes) to chart personal POV with textual POV.

To compare and contrast the POV from which different stories are narrated:

- Model by reading familiar stories told from another POV (e.g., fairy tales—a few titles are *Honestly, Red Riding Hood Was Rotten! The Story of Little Red Riding Hood as Told by the Wolf* and *Seriously, Cinderella Is SO ANNOYING! The Story of Cinderella as Told by the Wicked Stepmother* by Trisha Speed Shaskan), then discuss how the different POV changes the meaning.
- Teach that students should determine POV first. Who is telling the story? Share books and read aloud books that are written from many different characters' POV.
- Create charts or graphic organizers to compare and contrast the POV of different stories.

To compare and contrast first- and third-person narrations:

- Define and discuss with students the different types of first- and third-person POV, and how this notion of POV relates to the narrator or characters. To clarify these elements of POV, students could apply the ideas to previously read stories to show what they know before moving onto new ones.
- Have students determine who wrote the text, what did they teach or explain, and how does the student think the author feels about the topic.
- Have students identify first- or third- (or second-) person POV whenever they read independently.
- Use a variety of websites on the same topic to model compare/contrast of POV.

To describe how a narrator's or speaker's POV influences how events are described:

- Generate different reasons *why* an author would explain, describe, or discuss scientific procedures and how such explanations relate to questions the author tries to answer.
- Model by using a text for discussion. Read the text and then ask students about topic, narration, author's intent, the POV, and whether they agree with it. Continue to ask questions and then determine how the answers and the POV influence how events are described.

To compare and contrast a firsthand and secondhand account of the same event or topic and the differences in focus and information provided:

- Define and discuss firsthand and secondhand accounts of the same topic. Using examples of each, model how you determine the POV in a firsthand account and discuss the focus and then do the same with a secondhand account on the same topic (this may be a multiple-day lesson). Use graphic organizers to organize the similarities and differences between the two accounts.
- Continue with the lesson by modeling for students how to write a compare and contrast on the two accounts.
- Provide students with firsthand and secondhand accounts and have them highlight and annotate key details and what the focus is.
- Use graphic organizers to record this information and then to compare and contrast the two accounts.

To analyze multiple accounts of the same event or topic:

- Model for students what is entailed in comparing multiple accounts on the same topic. Think aloud why and how you use key details to analyze the different accounts.
- Demonstrate use of three-column organizers (claims, reasons, and evidence) to analyze different accounts on the same event or topic.
- Put a list of words, sentences, or an extended passage on the display, asking students to find those words, structures, figures of speech, or other elements that imply a certain perspective or indicate the author's purpose; as an alternative, give students the same examples or an extended passage on a handout and ask them to annotate all words that reveal POV or purpose, then explain in the margins how they do this.

To help your English language learners, try this:

- Make connections to students' cultures or experiences to help explain their different POV about some subjects so they get a more personal, concrete grasp of subject.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 6

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Analyze multiple accounts of the same event or topic: Readers must analyze different perspectives from various accounts to gain an understanding or position about the subject.

Assess: In this instance, *assess* means to evaluate what the point of view is and how it shapes the story.

Content and style of a text: The perspective from which you tell a story limits what content you can include and the style you use when you write about it. Point of view determines what the narrator sees, knows, hears, and can say—and how he can say it.

Develops the point of view: Applies to those efforts the author makes to fully realize or bring to life a fictional character or speaker in a poem by establishing and "developing" the character's or a narrator's point of view.

Firsthand/secondhand: Firsthand accounts are those that come from direct observation or firsthand experience. A secondhand account comes from an "intermediary," in other words, someone who didn't directly experience it. Journals, diaries, and newspaper accounts can be firsthand, and are beneficial when discerning point of view from time periods in history. Secondhand accounts are those written about the event by people who didn't actually experience it.

Narrator or speaker: A narrator is traditionally the one telling the story in a novel or work of short fiction (think of a voice-over in a film as a variation); a speaker, on the other hand, is what one generally calls the voice of a poem, which one should *not* assume is the poet.

Point of view (POV): The place, vantage point, or consciousness through which we hear or see someone describe a situation, tell a story, or make an argument. Different POVs are distinguished by how much the narrator or reporter knows: first person (I/me); third person (she/they); an *omniscient* POV knows what everyone thinks and feels; a *limited* POV knows only so much about a character or knows only what one (out of many) character thinks; and an *unreliable* narrator is not trustworthy. In some cases multiple POVs can be used or represented within one text.

Purpose: People want to accomplish one of four purposes when they write or speak: to persuade, inform, express, or entertain. One could add others—to explain or inspire, for example—but these four account for most situations.

Notes

Planning to Teach: Reading Standard 6

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Small Group

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Individual Practice/Conferring

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Reading 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*

Literature

3 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

4 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

5 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

Informational Text

3 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

4 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

5 Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

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* Please see "Research to Build and Present Knowledge" in Writing and "Comprehension and Collaboration" in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

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What the **Student** Does

Literature

3 **Gist:** Students examine how the illustrations in a text enhance the meaning conveyed by the words. Students explain how the illustrations contribute to the mood in the text or reveal aspects of characters, plot, and setting.

They consider:

- What is this story about?
- What role do the words play in describing the characters, setting, and plot?
- How do the illustrations add to my understanding of the characters? The setting? The plot?
- How do the illustrations create mood?
- What do the illustrations in this book give me that the words don't?

4 **Gist:** Students make connections between reading a story or drama and listening to or watching the same text on audio, video, or performed live. They notice when descriptions from the story or directions from a drama are used verbatim.

They consider:

- What was the same in both the written text and the other version?
- What was different in the two versions?
- How did viewing or listening to the text help me understand the subject better?
- What specific descriptions from the written text did I see in the visual or oral presentation?
- Which directions from the written text of the play were evident in the visual or oral presentation?

5 **Gist:** Students examine visual presentations or multimedia elements—animations, videos, graphic novels, multimedia presentations of a written piece of fiction, folktale, myth, or poem. They analyze how the presentations change or enhance the meaning, tone, or beauty of the written text.

They consider:

- What is the main idea of the written text?
- What genre is it?
- How does the written story differ from the visual or multimedia presentation?
- How is it the same?
- How does the visual or multimedia presentation affect the tone of the written text?
- How does the visual or multimedia presentation help me appreciate the beauty of the written text?

Informational Text

3 **Gist:** Students combine visual information such as illustrations, maps, and photographs with the words in a text to demonstrate understanding. Students identify where, when, why, and how key events occur.

They consider:

- What is the topic/subject of the written text?
- What is the main idea?
- What visual information is used?
- How do the picture and captions, diagrams, and charts help me understand the main idea?
- Does the visual information help me understand the key events in the text?
- Does the visual information help me understand key concepts?

4 **Gist:** Students interpret information gained by listening to or watching the same text on audio or video or performed live, or through quantitative means—charts, graphs, diagrams, timelines, animations, or interactive elements on webpages. Students notice and explain how this visual information helps them understand the text in which it appears.

They consider:

- What is the topic/subject of the written text?
- What is the main idea?
- What visual information is used?
- How do the pictures and captions, diagrams and charts, timelines, and so on help me understand what the text says?
- How do animations or interactive elements on webpages help me understand?
- How does the oral format (recording or performance) help me understand?

5 **Gist:** Students locate the answer to a question or find the solution to a problem by drawing on information from multiple print or digital sources and their knowledge of how to locate what they need efficiently.

They consider:

- What is the topic, question, or problem I am researching?
- What information is available in different forms and formats—both print and digital?
- Which format shall I look at first in order to locate information quickly?
- Are there specific places in the various sources that can quickly point me toward the answers?

What the **Teacher** Does

To have students explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story or informational text:

- Explicitly teach the term *mood.* Peruse novels for passages that provide palpable examples and read them aloud. Challenge students to describe the atmosphere, or mood, and cite specific words and phrases.
- Show a piece of artwork (famous painting or children's book) and challenge students to decide which aspects of the illustration create mood and explain why.
- Have students illustrate a favorite or important part of a story or informational text and write a detailed caption describing what's happening, such as, for example, "This is the part when . . ." or "The spider is making a web."

To have students make connections between the text and a visual or oral presentation:

- Read aloud a novel or drama for students. Then watch a film version of it. Have students discern the similarities and differences in how they convey the author's message.
- As you read aloud a short story or poem, have students jot down one side of a paper visual words, visual images, colors—what they see in their mind's eye. Then have them listen to a professional recording of the text, preferably by the author herself. As they listen, have them jot down when/what words conjure visual images on the other side.
- Select a scientific process of some kind for which a good short video clip is available. Find a high-quality description of the process in a written text. As a class or in small groups, have students analyze each presentation and discuss how information is conveyed in each.

To teach students to analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text:

- Demonstrate for students how you "read" visual and multimedia elements in the context of reading. Think aloud your behaviors (e.g., glancing at images before reading; gazing at one in particular after reading the part it depicts; analyzing a photograph like a detective to discover every bit of information it imparts). Think aloud your responses (e.g., "Wow, I pictured the character's face differently" or "When I read about the Comanche migration in the 1700s, I didn't really grasp its import, but seeing this map of all the Southern Plains helps me get it.").

To use information gained from illustrations and words in a text (e.g., maps and photographs) to demonstrate understanding:

- Provide students with informational text. Pose questions for them that can be answered by drawing on information from the text and the illustrations, maps, and graphs.
- Collect a wide assortment of informational texts with photographs, maps, and other visuals. Have students write on sticky notes how the illustration or map adds meaning, and then place their sticky note directly on the illustration. Share their thinking in groups, with partners, or with you in a conference.
- Provide students with a key question or topic and then identify a set of websites to browse. Working independently or in groups, students determine which website had the best illustrations, maps, or photographs (or oral).

To interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on webpages) and explain how the information contributes to an understanding of the text:

- Explicitly teach what visual elements are in informational text and how they help the reader build meaning. Start a class chart that names text features—with pictures and examples attached.
- After reading a text on a particular subject, have students use digital sources—websites, blogs, podcasts, videos, and so on about the same topic and then explain how the information presented in this different format helps to understand the text at a deeper level.

To draw on information from multiple print or digital sources:

- Give a question to students and then provide them with a graphic organizer divided into two columns—one for "print" and one for "digital source." Have students find the answer to the question using both print and digital sources and recording their answers on the organizer.

To help your English language learners, try this:

- Have students use sticky notes to place on illustrations where the illustrations help them understand a vocabulary word. Confer with individual students so they can explain their thinking.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 7

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Digital text: Any document of any sort created or reformatted to be read, viewed, or experienced on a computer, tablet, smartphone, or other digital technology that is interactive, multiple-media, Web-enabled, or otherwise incorporates digital technology.

Diverse formats: Consider the same information presented in alternative ways—numbers, narrative, images, graphic, written, mixed media, or spoken—to allow the reader to consider a subject from multiple perspectives, but also to know and see why and how others communicate this information differently through these diverse formats.

Diverse media: This includes print, pictures and illustrations, and electronic and new-age media (e.g., Internet).

Information expressed visually or quantitatively: The emphasis here is on how the same ideas are expressed in different ways or to different effect in one form or another.

Integrate: Readers must combine different perspectives from various media into a coherent understanding or position about the subject.

Mood: The atmosphere in the text that evokes a certain emotion or feeling. Basically it's the way a reader feels when reading a scene, chapter, or story. Writers use diction, sentence style, setting, tone, and other devices that result in mood.

Plot: This is the story line or sequence of actions built around a conflict or problem the main character in a fictional text is experiencing. Even an expository text has a "plot" of sorts. The plot is like a road map that gets the reader, in a logically organized way, from point A (which in an informational text is typically an introduction) to point B (the conclusion). For example, it would make little sense to begin a book about raptors by explaining how they build their nests. That type of information would come later in the text.

Visual form/visually: Visual explanations, often called "infographics," may include the traditional pie chart or bar graph but may also incorporate many other features that make these visual or graphic forms much more complex than the previous generation of such texts. To read these visuals, students must be able to read them as arguments, explanations, or even narratives expressed through numbers and signs, patterns, colors, and shapes; they must learn to restate the information in words.

Visual information: While related to the entry above, in the context of the standard, it refers more specifically to visual displays of information such as charts, graphs, diagrams, timelines, maps, images, animations, or interactive elements on webpages.

Visually or quantitatively: The emphasis here is on how the same ideas are expressed in different ways, that is, through images or an expression of how much there is of something. Pie charts and bar graphs, for example, are effective ways of showing how much there is of something.

Notes

Whole Class

Small Group

Individual Practice/Conferring

Reading 8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Literature

3 (Not applicable to literature)

4 (Not applicable to literature)

5 (Not applicable to literature)

Informational Text

3 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

4 **Explain how an author uses reasons and evidence to support particular points in a text.**

5 Explain how an author uses reasons and evidence to support particular points in a text, **identifying which reasons and evidence support which point(s).**

What the **Student** Does

Literature

3 **Gist:** The K–5 Common Core Standards claim this standard is "not applicable to literature."

4 **Gist:** The K–5 Common Core Standards claim this standard is "not applicable to literature."

5 **Gist:** The K–5 Common Core Standards claim this standard is "not applicable to literature."

Informational Text

3 **Gist:** Students follow the connections between particular sentences that hold key details to the meaning of the text and paragraphs in the text, noting patterns such as comparison, cause/effect, and first/second/third in order to describe the connections between sentences and paragraphs.

They consider:

- What is the topic?
- What is the most important idea about topic the author wants me to learn?
- What details in this section seem to support a main idea?
- How does this detail fit with the one I just read?
- How has the author organized his piece?
- Is the text organized using cause/effect? What words in the text help me know that?
- Is the text organized using comparison? What words in the text help me know that?
- Is the text organized sequentially? What words help me know that?
- Is there a different organizational pattern?
- How do the sentences connect to the paragraphs?

4 **Gist:** Students examine how an author uses reasons and evidence to support key points in written text.

They consider:

- What is the topic of this text?
- What is the main idea/key point the author is making about the topic?
- Does the introduction and conclusion help me?
- What seem the supporting reasons and details?
- Do the topic sentences give clues?
- How can I use headings to help me locate the author's reasons for the main idea?

5 **Gist:** Students examine how an author provides reasons and evidence to support key points in a text, then identify which reasons or evidence support which ideas or points.

They consider:

- What is the topic of this text?
- What is the main idea/key point the author is making about the topic?
- How do headings, topic sentences, repeating words help me decide it?
- Are there subtopics?
- Might the subtopics help me know which reasons support each key point?
- What evidence does the author provide to support each key idea?

What the **Teacher** Does

To have students describe the logical connection between particular sentences and paragraphs in a text:

- Explicitly teach different organizational patterns (cause/effect, comparison and sequence) and key words by sharing a variety of informational texts with students.
- Using an array of nonfiction articles and books, develop lessons that give students practice with comprehending small chunks of text. For example, take two paragraphs on great white sharks, and model how you list out the facts on paper before deciding the author's main point. Invite students to do the same kind of listing/bulleting as they see how details relate and add up. Use chart paper to make the process more understandable.
- Take apart a shared text—either by sentences or paragraphs—and have students put it back together in logical order.
- Use the whiteboard to rearrange a paragraph out of order and have students reassemble it. After, have students explain how and why they determined the order.
- In a shared text, have students highlight key words or linking words that signal order or organization in a text.

To teach students to explain how an author uses reasons and evidence to support particular points in a text and to identify which reasons and evidence support which point:

- Model for students how you decide what the main idea (key point/conclusion) of the text is. Think aloud all your questioning strategies (e.g., What is the author trying to convey in this section? The next? What is this mostly about? Are there words that repeat? What does the author say first? What does he say last? What do all the details seem to be about?), then highlight or mark reasons and evidence in the text that support that main idea.
- Provide students with a short piece of informational text and have them determine the author's main idea, using the strategies you've modeled. After they have determined that, read through the text again as a class and highlight the reasons and evidence and annotate in the margins how this supports the main idea.
- Have students use note cards to record the main idea or key points in a text and then sticky notes to record

reasons and evidence. Place sticky notes on the note cards their reasons support.
- Provide graphic organizers for students to record key points and reasons and evidence. An open-hand graphic could have a key point in the palm and the supporting reasons on five fingers.
- After gathering the reasons and evidence in support of a main idea, have students evaluate and explain if the author has provided adequate reasons and evidence to support the point.
- To help students understand what you mean by "key points" and "reasons," explain these terms using examples that are closer to their life experiences. For example, you might make the statement (key point) that "Julia is a top-notch soccer player." To prove that point, you might say 1. She was the highest scoring player last season, 2. She was selected to be part of a traveling team, 3. She practices every night after school and on weekends. Have students provide statements of their own and reasons to back them up.
- In a shared text, have students highlight the key point the author is making. (This is often written as the topic sentence.) Then guide students to reread the text to look for evidence in the text that backs up the author's key point. Mark the evidence with highlighting tape or sticky notes, or annotate in the margins.
- Have students examine the illustrations and text features in a shared text, such as, for example, pictures and captions, scale drawings, and diagrams for evidence that supports the key point.
- As you read aloud or share a text, identify one key point. Make a "statement/evidence chart" where you write out the full statement at the top of the chart and then list in each line below the evidence you found to support the statement (with page numbers when applicable) and/or the text feature that provided the evidence.

To help your English language learners, try this:

- Work with them to make sure they understand the concept of main idea. Discuss what they think the author wants them to learn from a text that they're reading. Then have them show you a reason in the text that supports this.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 8

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Argument: The writer or speaker adopts a position, about which they attempt to persuade others to think or feel differently about an issue, to change how they act, or to resolve disagreements between themselves and other parties about an issue. They accomplish these ends by presenting claims supported with reasons, evidence, and appeals. Arguments are related to but different from claims, propositions, thesis statements, or assertions.

Claims: A claim is what an author wants readers to accept as true and act on; the author's thesis is the *primary* claim he or she will make, develop, and support with evidence throughout the paper. Because a claim is debatable, it requires supporting evidence to counter inevitable challenges the critical reader will make as they assess the validity of the claims, logic, and evidence.

Delineate: The reader must be able to describe or represent in precise detail the author's argument, as well as his or her claims, reasoning, and evidence; to delineate is to draw a line between what is and is *not* the exact argument, claim, reasoning, or evidence.

Evidence (relevance and sufficiency of): It is the reader's job to determine if the evidence is, in fact, related to the claim and does, indeed, provide adequate support. If the evidence is from an unreliable source or is limited to a few details, the reader should consider the evidence insufficient.

Validity of the reasoning: Readers determine if the writer's logic is based on valid, reliable evidence from current and credible sources or one or more fallacies that are false or misleading, connected as they are by dubious links between the claim and the evidence.

Notes

Planning to Teach: Reading Standard 8

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Small Group

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Individual Practice/Conferring

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What the **Student** Does

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Literature

3 **Gist:** Students read various stories by the same author or books in a series, with the same or similar characters comparing and contrasting the themes, setting, and plots.

They consider:

- How are the themes similar in the books?
- How are the themes different in the books?
- Does this author always leave me with a similar feeling about people and life in each book?
- How are settings and plots similar in the books?
- How are settings and plots different in the books?

4 **Gist:** Students read various stories, myths, and traditional literature from different cultures, comparing and contrasting how themes and topics—such as the opposition of good versus evil—and the pattern of events—for example, the quest or hero journey—are treated in the text.

They consider:

- What type of text is this and what culture does it represent?
- When is the story set?
- What is it about?
- When I finish it, how would I put its theme into words?
- How is this similar to another version of this story?
- How is it different?
- Do the similarities and differences give me any clues about the culture it's from?

5 **Gist:** Students read various stories in the same genre—mysteries, adventures, fantasy—in order to compare and contrast their approaches to themes and topics that are similar.

They consider:

- What is the genre of the book?
- What is its theme?
- How is it similar to another book in the same genre?
- How does it differ?
- How do the authors approach their topics?
- Do I have a favorite genre? If so, what is it about this type of text that makes it enjoyable to read?

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Informational Text

3 **Gist:** Students compare and contrast two texts on the same topic, focusing on the most important points and key details.

They consider:

- What is the topic/subject of these texts?
- What are the important points in each text?
- Where can I look to confirm my ideas about what's important, e.g., headings, first sentences of paragraphs, table of contents?
- How are the important points in each text similar?
- How are the important points in each text different?

4 **Gist:** Students examine two texts on the same topic in order to integrate the information and apply it in written or spoken form to demonstrate knowledge.

They consider:

- What is the subject of these texts?
- What are the important points in each text?
- Where can I look to confirm my ideas about what's important, such as, for example, headings, first sentences of paragraphs, table of contents?
- How can I combine—or integrate—the information from both texts into one written piece or speech?

5 **Gist:** Students examine several texts on the same topic in order to integrate the information and apply it in written or spoken form to demonstrate knowledge.

They consider:

- What is the subject of these texts?
- What are the important points in each text?
- Where can I look to confirm my ideas about what's important, such as, for example, headings, first sentences of paragraphs, table of contents?
- How can I combine—or integrate—the information from each text into one written piece or speech?

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What the **Teacher** Does

To have students compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters:

- Read aloud to the class at least two books (these could be picture books) written by the same author with the same character in each. After reading each book, record on chart paper the theme, setting, and plot. Also record character traits for the main characters in that book. After reading and charting both books, create a Venn diagram (or Thinking Map)—either for *one* of the elements or a Venn diagram for each.
- Have students discuss the major problems in both books.
- Provide students access to books by the same author or books in a series so they can replicate this independently or in small groups, or in book clubs or literature circles.

To have students compare and contrast the treatment of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures:

- Choose either stories, myths, or traditional literature with similar themes or topics, but find books from different cultures. Model reading at least two books from different cultures. Record on chart paper the theme or topic and how it was treated—and also record setting, the problem(s) characters faced, responses of characters to each other, and how the stories ended. After reading two or more stories, discuss how they were similar and different.
- Create sequence charts to record the pattern of events.
- Discuss how culture affects how the story was told.

To have students compare/contrast stories in the same genre on their approaches to similar themes and topics:

- Model for students by reading two books in the same genre with similar themes or the same topic and discussing the theme and topic. What is the theme? How are they similar or different? How did the different authors convey the theme?
- Create Venn diagrams (or other Thinking Maps) to complete on theme after reading books in the same genre.

- Provide students with text sets in order to read and practice independently.
- Read aloud a traditional folktale/fairy tale, such as *Cinderella* by Marcia Brown, and a fractured version of the same tale, such as Frances Minters' *Cinder-Elly*, a modern, urban, rap-based tale. Have students compare the two. How are they alike and different, in terms of the basic story elements? Language? Illustrations? After working with several of such traditional/fractured pairs, have partners write their own version of a traditional folktale or fairy tale.

To have students compare and contrast the most important points and key details presented in two texts on the same topic:

- Have students read two different texts on the same topic and take notes in a two-column format, drawing arrows and lines to connect the information that is the same.
- Refer to the table of contents in two books on the same topic to identify the topics each addresses. Guide students to notice the similarities and differences, and discuss what may have led each author to include or leave out certain information.

To integrate information from two texts on the same topic:

- Assign students a topic (or they can self-select). Students read one text on that topic, taking notes or annotating important information. Then they read a second text on the same topic (this may take a couple of days to complete), again taking notes. After reading both, students write what they now know about the topic.
- Use two content-area texts and students take notes on each (on a graphic organizer, etc.) After reading both, have students make a key statement and then back it up with reasons and details from their notes.

To help your English language learners, try this:

- Have students draw pictures of one element (setting, character, etc.) from two different texts and then place them side by side and either verbally explain or label how they are the same and how they are different. If possible, allow English learners to work with native English speakers in group activities comparing and contrasting texts.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 9

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Approaches: This refers to the ways different authors approach their subject matter, through stylistic elements such as voice, imagery, or format. Approach can also refer to point of view or genre.

Approaches to similar themes and topics: As it applies to several of the standards here, this phrase refers to the act of comparing and contrasting the "approaches" to same topic used by different authors, different texts, and different types of texts.

Build knowledge: This refers to the author's efforts to build the reader's knowledge about the subject of the text; the ways in which the author provides for the reader the necessary information to understand the story or text.

Compare and contrast two texts (themes, topics, stories, genres): Look at the similarities (*compare*) and differences (*contrast*) when examining how two different books present themes, topics, stories, or genres.

Draws on themes, patterns of events, or character types: This pertains to noticing *archetypes*; the idea is that these themes, patterns, and types are found across cultures and eras going back to our very beginnings and thus represent enduring ideas or patterns we can use today to express those ideas. Authors adapt these stories for our modern tastes, transforming them in the process so they seem new but add depth to the text through the resonant echoes of older, familiar stories.

Theme: For the purpose of several standards here, the theme is the central meaning, message, or idea in a literary text that the author wants to communicate. Themes are never stated explicitly, but must be inferred by the reader from the evidence in the text. (One exception is fables, where the theme is clearly stated either at the very beginning or end of the tale.)

Topic: When referring to informational texts, the topic is the main subject or content at hand—migration, animal habitats, machines, farm life, outer space, and so on.

Notes

Planning to Teach: Reading Standard 9

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Small Group

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Individual Practice/Conferring

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Reading 10: Read and comprehend complex literary and informational texts independently and proficiently.

Literature

3 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

4 By the end of the year, read and comprehend literature, including stories, dramas, and poetry in the **grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.**

5 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, **at the high end of the grades 4–5 text complexity band independently and proficiently.**

Informational Text

3 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

4 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the **grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.**

5 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, **at high end of the grades 4–5 text complexity band independently and proficiently.**

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What the **Student** Does

Literature

3 **Gist:** Students read a range of literary text—fiction, poetry, and drama—appropriate for grades 2–3 text complexity band, including texts that make progressively greater demands in terms of cognitive, linguistic, and conceptual complexity. Students work toward becoming resilient and independent readers, receiving help only when needed as they reach the high end of the grade 2–3 complexity band.

They consider:

- How easy or difficult is this text (complex)?
- Will I need help reading it?
- What type of support, if any, will I need?
- Can I read it independently?
- Am I reading a range of texts?

4 **Gist:** Students read a range of literary text—fiction, poetry, and drama—appropriate for grades 4–5 text complexity band, including texts that make progressively greater demands in terms of cognitive, linguistic, and conceptual complexity. Students work toward becoming resilient and independent readers, receiving help only when needed as they reach the high end of the grade 4–5 complexity band.

They consider:

- How easy or difficult is this text (complex)?
- Will I need help reading it?
- What type of support, if any, will I need?
- Can I read it independently?
- Am I reading a range of texts?

5 **Gist:** Students read a range of literary text—fiction, poetry, and drama—appropriate for grades 3–5 text complexity band, including texts that make progressively greater demands in terms of cognitive, linguistic, and conceptual complexity. Students work toward becoming resilient and independent readers, receiving help only when needed as they reach the high end of the grade 3–5 complexity band.

They consider:

- How easy or difficult is this text (complex)?
- Will I need help reading it?
- What type of support, if any, will I need?
- Can I read it independently?
- Am I reading a range of texts?

Informational Text

3 **Gist:** Students read a range of nonfiction appropriate for grades 2–3 text complexity band, including texts that make progressively greater demands in terms of cognitive, linguistic, and conceptual complexity. Students work toward becoming resilient and independent readers, receiving help only when needed as they reach the high end of the grade 2–3 complexity band.

They consider:

- How easy or difficult is this text (complex)?
- Will I need help reading it?
- What type of support, if any, will I need?
- Can I read it independently?

4 **Gist:** Students read a range of nonfiction appropriate for grades 4–5 text complexity band, including texts that make progressively greater demands in terms of cognitive, linguistic, and conceptual complexity. Students work toward becoming resilient and independent readers, receiving help only when needed as they reach the high end of the grade 4–5 complexity band.

They consider:

- How easy or difficult is this text (complex)?
- Will I need help reading it?
- What type of support, if any, will I need?
- Can I read it independently?

5 **Gist:** Students read a range of nonfiction appropriate for grades 3–5 text complexity band, including texts that make progressively greater demands in terms of cognitive, linguistic, and conceptual complexity. Students work toward becoming resilient and independent readers, receiving help only when needed as they reach the high end of the grade 3–5 complexity band.

They consider:

- How easy or difficult is this text (complex)?
- Will I need help reading it?
- What type of support, if any, will I need?
- Can I read it independently?
- Am I reading a range of texts?

What the **Teacher** Does

To have students comprehend complex texts independently and proficiently:

- Assign an array of literary (novels, plays, and poems) and informational texts (literary nonfiction, essays, biographies, historical accounts) to be read in class and outside, so students can build their stamina, speed, and confidence with longer and more complex texts.
- Build in opportunities for students to choose among the texts you recommend/require, and provide reading time for students to read independently with books of their choice. Give students plenty of time and opportunities to practice reading, and process and incorporate new skills and strategies into their repertoire. This processing time involves talking and writing in response to texts and also voluminous amounts of time each day spent actually reading—just reading.
- Organize students into groups (inquiry circles, literature circles, book clubs); each group reads a different book or the same as others, using the discussion within the group to help them work through the challenges the book presents.
- Engage in full-class close reading periodically, modeling what such close reading looks like and discussing how you do it as you go; then let students take on more of the responsibility for reading and discussing.
- Teach students a range of questions to ask when they read different types of texts and techniques they can use throughout their reading process as needed with different types of texts.
- Assign a series of reading, both informational and literary, about the same subject (e.g., survival, being different from others, the environment) in order to understand it in depth from different perspectives.
- Provide opportunities for students to write in response to reading to help them determine the author's message and integrate it into what they already know. However, reading responses should not be assigned every time students read.
- Work with students in small reading groups to differentiate the instruction you provide. Most often the groups will involve guiding students through a text that would be too difficult for them to read on their own. However, you might also gather students for interactive read-alouds or shared reading, oral language intervention, skill and strategy groups, and literature circles.
- Confer with students to learn what they do well and need to learn; address a skill or strategy you observe students needing help with.

To provide scaffolding as needed at the high end of the range:

- Frequently assess students and help them choose books at the appropriate level.
- Provide targeted questions or directions students can use to guide them when engaging in close reading of any type of text; such questions might direct their attention to stylistic elements, nuances of plot or character, or how these elements interact with each other.
- Encourage students to consult annotated versions of the texts they are studying in their textbooks or which you provide (or find available online) as students develop their capacity to read closely, gradually phasing out such support as they develop their own independence.
- Understand that your goal, in addition to challenging readers to work harder and figure things out on their own, is to scaffold and support their efforts. Continually monitor the experience for evidence that the task is too hard or that students are at their frustration level. Students who act out or who can't attend for even a minimal amount of time to the task at hand are often sending signals that what we're asking of them is too difficult. To be helpful in the long run and to instill a love of reading, make sure the task we assign is not only challenging, but doable. Only then can it inspire students to want more.

To develop students' ability to read complex history and science texts:

- Expose students to an array of texts written by experts in the field and other sources (blogs, reports, news articles) where the quality of the writing will challenge them and, due to the often shorter nature of the articles, require students to consider the subject from a range of perspectives, sources, or fields.
- Include in the history, social science, science, or technical subjects longer texts. Students might read these longer works as part of an ongoing inquiry into the environment, historical events, or cultures, giving a presentation or writing a report when they finish.

To help your English language learners, try this:

- Help them find books and other texts appropriate to their current reading level but that challenge them with ideas, language, and other elements that are new or more complex than previous texts they have read.
- Make sure students understand the task you're asking them to do. They need to understand the meaning of the academic vocabulary we use but take for granted. For example, while English language users understand (at least at the surface level) the meaning of words like describe, compare, and explain, English language learners need more explicit and repeated instruction regarding what these words are asking them to do.
- Whenever possible, meet with English language learners before or after a whole group lesson to prepare them for what they'll be doing or to process what happened.
- Use picture and realia (pictures and artifacts) to make concepts they meet in texts more concrete and accessible.

For graphic organizer templates, see online resources at **www.corwin.com/thecommoncorecompanion.**

Preparing to Teach: Reading Standard 10

Preparing the Classroom

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Preparing the Mindset

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Preparing the Texts to Use

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Preparing to Differentiate

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Connections to Other Standards:

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Academic Vocabulary: Key Words and Phrases

Complex literary and informational texts: *Complex* is not the same as *difficult*; literary and informational texts are complex for different reasons, as they are written for different reasons and are written for different purposes. Texts can be complex due to sentence structure, syntax, and other structural factors. But they can also be complex in content and ideas, despite short, simple sentences. In the context of the standards, complexity is one measure of a work's quality but is at the heart of the CCSS when it comes to reading.

Group reading activities: These are activities that students do as a whole class, such as read-aloud and shared reading, or when working in small groups, such as guided reading groups.

High end of the range: For intermediate grades, this means third grade (for grades 2 and 3) and fifth grade (for grades 4 and 5). Students reading at their grade level at the end of the year should be able to read independently, with little, less, or no teachers' guidance.

Independently: One is able to read whatever texts are assigned without the aid of a teacher or, when challenged by the teacher with a complex text, is able to do the work as assigned without the aid of scaffolding or guided instruction.

Informational: Texts designed to inform, though this can include argument, a range of expository texts, also a range of media and formats, including infographics and videos.

Literary nonfiction: Informational texts, often books or essays, that use novelistic and other literary techniques to engage readers, then use the story to convey information.

Proficiently: Describes the way and level at which the individual student is able to read complex texts; proficiency is equated with skill, though not mastery.

Scaffolding: Support from teachers, aides, or other students that helps a student read text or complete a task; examples include providing background knowledge, reading aloud, or any other strategy designed to help students become independent readers or writers.

Text complexity band: Indicates the text difficulty associated with the grade levels around which the Common Core standards are organized: grades 2–3, 4–5, 6–8, 9–10, 11–CCR (college and career readiness). The individual text complexity bands correspond with associated grade levels, that is, grades 2–3. The levels themselves are determined by the three-part model of text complexity discussed in Appendix A of the complete CCSS document. The three factors in text complexity are *qualitative dimensions* (levels of meaning, language complexity as determined by an attentive reader); *quantitative dimensions* (word length and frequency, sentence length, and cohesion); and *reader and task considerations* (factors related to a specific reader such as motivation, background knowledge, or persistence; others associated with the task itself such as purpose or demands of the task).

Notes

Planning to Teach: Reading Standard 10

Whole Class

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Small Group

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Individual Practice/Conferring

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