GRADE FOUR
Sample Sessions

Units of Study *for* Teaching Reading

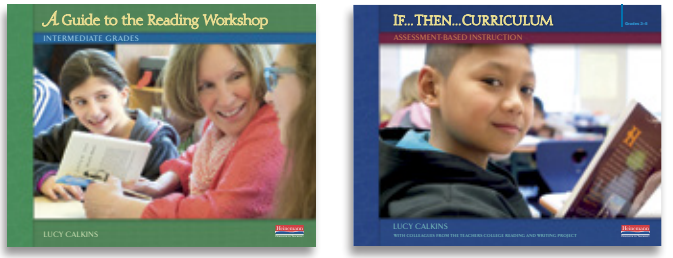
Lucy Calkins
with Colleagues *from the* Reading and Writing Project

Heinemann
Dedicated to Teachers™

GRADE FOUR Components

- **Four Units of Study:** including two units in reading fiction and two in reading informational texts.
- ***A Guide to the Reading Workshop, Intermediate Grades*:** Details the architecture of the minilessons, conferences, and small-group strategy sessions and articulates the management techniques needed to support an effective reading workshop.
- ***If . . . Then . . . Curriculum: Assessment-Based Instruction, Grades 3–5*:** Contains additional units to support and extend instruction and to prepare students for work in the main units as needed.
- ***Reading Pathways, Grades 3–5*:** Puts a system for assessing reading into teachers' hands and into the hands of students.
- **Online Resources for Teaching Reading:** A treasure chest of additional grade-specific resources, including bibliographies, short texts, illustrations to show completed anchor charts, reproducible checklists, pre- and post-assessments, homework , mentor texts, videos, and Web links.
- **Large-Format Anchor Chart Post-it® notes:** Preprinted Post-it® notes with summarized, illustrated teaching points help teachers create and evolve anchor charts across each band and unit.
- **Trade Pack:** Grade-level book set for teacher demonstration, modeling, and read-aloud (recommended optional purchase; available in bundles with the units and also separately).

For complete details, please visit **unitsofstudy.com/teachingreading**



> Powerful instruction produces visible and immediate results; when youngsters are taught well, the thinking, talking, and writing about reading they produce becomes far more substantial, complex, and significant. Good teaching pays off. When you provide students with constant opportunities to read and to write and when you actively and assertively teach into their best efforts, their literacy development will astonish you, their parents, the school administrators, and best of all, the students themselves.
>
> —Lucy Calkins

Welcome to the Grade 4 *Units of Study for Teaching Reading* Sampler. This booklet includes sample sessions from each of the four units of study for this grade level, chosen to broadly represent the range of work that students will do and to provide a snapshot view of how instruction develops across the school year.

SAMPLER CONTENTS

UNIT CONTENTS AND SUMMARIES

Unit 1 Interpreting Characters 2
Unit 2 Reading the Weather, Reading the World 4
Unit 3 Reading History 6
Unit 4 Historical Fiction Clubs 8

SAMPLE SESSIONS

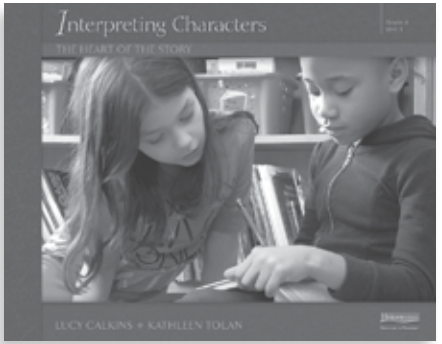
Unit 1 Interpreting Characters
Session 12: Debating to Prompt Rich Book Conversation 11

Unit 2 Reading the Weather, Reading the World
Session 6: Tackling Tricky Vocabulary through Reading, Note-Taking, and Conversation 20

Unit 2 Reading the Weather, Reading the World
Session 8: Planning for a Research Project 30

Unit 3 Reading History
Session 11: Readers Find—and Angle—Evidence to Support Their Claim 42

Unit 4 Historical Fiction Clubs
Session 11: Turning to Primary Sources to Better Understand History 52



Interpreting Characters
The Heart of the Story

LUCY CALKINS ◆ KATHLEEN TOLAN

In fourth grade, you'll help your students read deeper, seeing more in texts. A character study is a perfect venue for getting your students to read with this sort of deep engagement. You will rally students' enthusiasm for building substantial ideas about characters—ideas that are grounded in evidence, not lightweight ideas.

Many students will enter fourth grade reading to grasp the sweep of a story, so it will be important that as they move into more complex texts, you teach them to read more closely and to see significance in the small details. You'll read aloud a text that invites this work; the unit is built around DiCamillo's *The Tiger Rising*, but you could substitute another text if you prefer.

Whereas in third grade, students learned to pay attention to what characters say and do, recognizing how this gives them windows into character traits, they'll now give special attention to the complexity of their characters, realizing they are people with complications and flaws. By helping children see the bigger issues with which characters are grappling, you lead them to build on their work with characters in order to think also about themes. Fourth graders are expected to read, developing and testing ideas on the run, in addition to being able to look back and trace a theme through different parts of the story.

As your students develop skills that are essential for interpretive and analytic reading of fiction—skills such as inference, interpretation, and thinking about craft and structure in texts—they'll rely on the performance assessments and learning progressions to help them grasp concrete, accessible ways to lift the level of their work. They'll learn that with deliberate goal-driven effort, they can form interpretations that are supported across a whole text and find meaning in recurring images, objects, and details.

Although you'll be reading aloud realistic fiction, your students will devour fiction books of every genre. Your instruction will help them to draw on their knowledge of different fictional genres to position themselves to read actively and intensely from the start. If the story is a mystery, they'll be trying to collect enough clues so they solve it before the crime solver does. If the story is fantasy, they'll expect to learn about a quest. Whatever the genre, your students to be more alert to the structure of a story than ever before, because at this level, stories are not always told sequentially.

An Orientation to the Unit

BEND I ◆ Establishing a Reading Life

Start with Assessment

1. Reading Intensely: Building a Foundation to Grow Substantial Ideas
2. Taking Responsibility for Reading Lots of Within-Reach Books

A Day for Assessment

3. Collaborating to Create a Culture of Reading: An All-Hands-on-Deck Call
4. Retelling and Synthesizing to Cement Comprehension
5. Envisionment: Seeing and Hearing inside the Text
6. Using Partners and Learning Progressions to Lift the Level of Your Work

BEND II ◆ Thinking Deeply about Characters

7. Reading to Develop Defensible Ideas about Characters
8. Developing Significant Ideas: Using the Story Arc to Notice Important Details about Characters
9. Growing Grounded, Significant Ideas by Noticing Author's Craft: Finding Meaning in Repeated Details
10. Improving Theories by Reaching for Precise Academic Language
11. Finding Complications in Characters
12. Debating to Prompt Rich Book Conversation
13. Grounding Evidence Back in the Text

BEND III ◆ Building Interpretations

14. Looking Beyond Characters: Studying Other Elements of Story
15. Looking through Many Lenses at Not Just a Scene—But at the Whole Story So Far
16. Connecting Thoughts to Build Interpretations
17. A Method for Crystallizing Central Interpretations
18. Finding Meaning in Recurring Images, Objects, and Details
19. Celebration: Creating a Self-Portrait in Books

Reading the Weather, Reading the World

LUCY CALKINS ◆ EMILY BUTLER SMITH ◆ MIKE OCHS

This unit continues the effort across the series to equip students to engage in the nonfiction reading work that is highlighted in every iteration of twenty-first-century standards. In third grade, your students learned the importance of previewing nonfiction texts, asking, "How does this text seem to be structured?" and then using that sense of text structure to orient their reading. Although students were taught that basic work in third grade, it is work that requires a lot of continued instruction.

Bend I of this unit continues the work of helping students read texts with an awareness of the text structure—work that becomes more challenging as the texts become longer and more complex. The unit goes further, suggesting that when expository texts are organized into specific text structures such as problem-solution and compare and contrast, readers who discern this can use their knowledge of text structures to figure out what is and isn't important in the text.

The reader who can distill the main ideas and important points of a nonfiction text is able to summarize. Learning to summarize requires not only that students can informally outline a text, but that they can be selective, as summaries should be brief. This work is highlighted in the Common Core and other global standards. It is important intellectual work because readers need to get their mental arms around a text in order to think about and jump off from that text, critiquing and applying the contents of it.

During Bend I, students read far and wide, picking up any nonfiction text that interests them. They start reading easy texts and doing important work with them. Then they choose more challenging texts, and with your help, do similar work with those texts. Within this context of high-interest engagement, you bring kids backstage to show them that reading as a researcher is well within their grasp.

In Bend II, children will form research teams to poke and pry into topics related to extreme weather and natural disasters. One group will take on hurricanes. Another will study tsunamis, earthquakes, drought, floods, and tornadoes. You'll help each team and each reader to research one subtopic and then another, reading across their source material to learn about the causes or effects of the event, or the ways of measuring, forecasting, and preparing for it. Your teaching will support cross-text synthesis, channeling kids to think about how new information can add to or challenge information they have already learned, and the learning progressions will function as co-teachers, helping to show students concrete ways that with elbow grease, they can improve their work. You'll also teach readers to adjust their reading strategies when reading dense scientific portions of their texts, such as scientific explanations and the graphs.

Bend III will have students taking on a different, yet related topic of extreme weather or natural disaster. Students will practice close reading and comparing and contrasting content between texts, as well as aspects of authorial intent, such the tone and craft. Readers also practice evaluating sources to determine their credibility. This unit ends with several options for celebration, one which calls students to live their lives differently in the light of what they have learned: to be activists for awareness around extreme weather and natural disaster events.

An Orientation to the Unit

BEND I ◆ Learning from Texts

Start with Assessment

1. Reading and Learning with Intensity
2. To Learn from Nonfiction, Readers Get Their Mental Arms Around the Text

A Day for Assessment

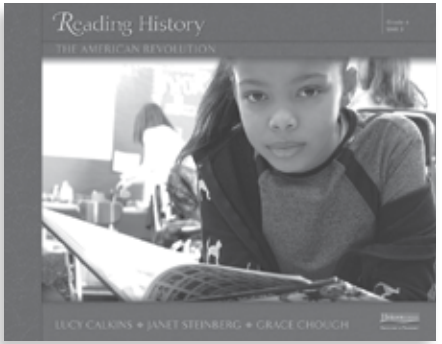
3. Text Structures Help Accentuate What Matters
4. Embracing the Challenge of Nonfiction Reading
5. The Challenges Posed by Texts that Are Structured as Hybrids
6. Tackling Tricky Vocabulary through Reading, Note-Taking, and Conversation
7. Summary Boot Camp

BEND II ◆ Launching a Whole-Class Research Project

8. Planning for a Research Project
9. Synthesis
10. Reading Various Types of Texts
11. Writing to Grow Research-Based Ideas
12. Don't Skip the Hard Stuff
13. Celebration: Teaching One Another

BEND III ◆ Tackling a Second Research Project with More Agency and Power

14. Reading and Thinking across Two Topics: Comparing and Contrasting
15. Seeking Out Patterns and Relationships
16. New Topics Lead to New Investigations
17. Readers Come to Texts with Their Own Agenda
18. Evaluating Sources
19. Reading Closely, Thinking Deeply
20. Analyzing Craft: Studying How Nonfiction Authors Achieve Their Goals
21. Imagining Possibilities, Celebrating Activism



Reading History
The American Revolution

LUCY CALKINS ◆ JANET STEINBERG ◆ GRACE CHOUGH

This unit is about the American Revolution and the beginnings of this country. It's about the Sons of Liberty, the Minutemen, and Constitutional Convention. But actually, if you are teaching this unit in Singapore or Finland, or if you are teaching from a state that teaches the American Revolution in fifth grade (not in fourth), the unit would still stand as a unit on researching history.

This unit builds on the work of the first fourth-grade nonfiction unit, *Reading the Weather, Reading the World*, and guides students on a journey of learning to read like historians. In the first bend, students embark on a research project about the events leading up to the American Revolution. You'll teach them how to begin building knowledge by reading accessible texts, showing them how researchers lean on text structures to organize their notes and their thinking. As students focus on a subtopic, you'll teach them how to synthesize new information with they already know, paying special attention—as historians do—to the people, geography, and chronology. You'll also teach students strategies for tackling more difficult primary sources.

Bend II moves the chronology to the eve of the American Revolution. Students continue their research, preparing to debate the question of independence from Great Britain. You will teach them that historians study multiple points of view to gain a complete picture of past events. Students will prepare to take sides on this great question, with some researching the Patriots' viewpoint, and others researching the Loyalists' perspective. As they gather evidence and angle it to support their side, they will hone their skills of supporting a position with reasons and solid evidence. The bend culminates with a reenactment of the Second Continental Congress, with your students debating the question of independence for America.

In Bend III, students work in partnerships to begin a new research project on the time period after the Second Continental Congress. After students orient themselves to their new topics by reading accessible texts, you will teach them strategies for tackling increasingly complex texts. You will teach them to preview and paraphrase, and to study all parts of a text to extract the main ideas. Vocabulary will have a special emphasis, as you teach strategies for learning the definitions of new domain-specific words and using those words at a deeper level. Approaching the end of the bend, you will teach students how to draw on their growing body of knowledge to consider new questions and answers about their topic. Your students will begin to see how the past and the present are connected, and how the past continues to affect us today.

An Orientation to the Unit

BEND I ◆ Researching History

Start with Assessment

1. Researchers Orient Themselves to a Text Set
2. Readers Use Text Structures to Organize Incoming Information and Notes

A Day for Assessment

3. Special Challenges of Researching History
4. Prioritizing—Note-Taking on What's Really Important
5. Synthesizing across Texts
6. The Role of Emblematic Detail in Nonfiction
7. Readers Develop Strategies for Reading Primary Sources
8. Readers Bring Their Topics to Life
9. A Celebration of Learning

BEND II ◆ Preparing for Debate

10. Recognizing Different Perspectives
11. Readers Find—and Angle—Evidence to Support Their Claim
12. Rehearsing a Debate
13. Staging a Second Continental Congress Debate

BEND III ◆ Engaging in a Second Cycle of Research

14. Building the Prior Knowledge that Makes Texts Accessible
15. Strategies for Tackling Increasingly Complex Texts
16. Readers Study All Parts of a Text to Determine Main Ideas
17. Readers Alter Their Strategies Based on the Kind of Text They Are Reading
18. Developing a Richer Conceptual Knowledge of Key Vocabulary
19. Questioning and Hypothesizing to Reach Deeper Conclusions
20. Reading History for Universal Messages, for Meaning

Historical Fiction Clubs

LUCY CALKINS ◆ MARY EHRENWORTH

In this final unit of study in fourth grade, readers dive into historical fiction book clubs. These clubs invite students to begin reading analytically right from the start, to synthesize complicated narratives, to compare and contrast themes, and to incorporate nonfiction research into their reading. It's a beautiful intellectual journey, and the stories themselves sweep the children along with their exciting dramas. No matter your readers' levels, this unit of study will deepen their comprehension, their text analysis, and their knowledge.

The unit is structured so that children are divided into small clubs. Each club will read several novels set within a historical time period, and research nonfiction, including primary sources such as historical images. Anchoring the work will be an all-class immersion in *Number the Stars*, Lois Lowry's award-winning book about a young girl in Denmark coming of age during WWII. It's a story of courage and awakening. The minilessons in the unit of study use this text as a demonstration text. Children, meanwhile, will practice and extend the work in their club novels. You'll see an emphasis on transfer across the unit, as children consider how work that was introduced in *Number the Stars* plays out in other historical fiction. Children will also read several novels, as well as a picture book, so that the unit is truly a study of this literary genre, not one book.

At the start of the unit, in Bend I, you'll help readers to read analytically, inviting them to analyze complicated settings and multiple plotlines. The emphasis here is on monitoring for comprehension in harder books, and on synthesizing more complex story elements. Readers learn to consider how one part of a text is related to the rest of the text, which means thinking and talking deeply about craft and structure. This work is crucial as your readers move up levels of text complexity, and your conferring and small-group work will also focus on helping children make their reading practices more complex as they read more complicated novels.

Bend II shines a light on interpretation, helping students to engage in ambitious intellectual work and building on the work in Unit 1, *Interpreting Characters: The Heart of the Story*. Your readers will learn to assess their own interpretations of theme by holding in their mind an internalized sense of the qualities of a strong interpretation, and comparing their work with this list. Indeed, working to raise the level of their thinking work is the main work students will do in this bend, and you'll see that the focus of your teaching will be on moving children to do more intellectual work with more independence.

In Bend III, you'll invite readers to think between relevant nonfiction texts and their novels. They will think about how the information from nonfiction texts enlarges their understanding of the characters, their struggles, their perspectives, their insights, and their knowledge of history. Students will call on strategies for reading nonfiction to glean knowledge and to apply it to other texts. This bend has a strong cross-text emphasis, with children learning to think across fiction and nonfiction, across story and history, and across the books they have read now, in the past, and their own life.

An Orientation to the Unit

BEND I ◆ Tackling Complex Texts

Start with Assessment

1. Reading Analytically at the Start of a Book
2. Monitoring for Sense: Fitting the Pieces Together

A Day for Assessment

3. Thinking across Timelines: Fitting History and Characters Together
4. Characters' Perspectives Are Shaped by Their Roles

BEND II ◆ Interpreting Complex Texts

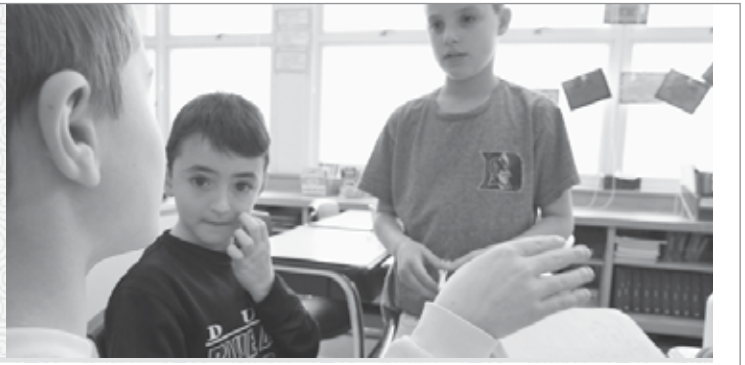
5. Making Significance
6. Seeing Big Ideas in Small Details
7. Determining Themes
8. Deepening Interpretation through Collaboration and Close Reading
9. Attending to Minor Characters
10. Self-Assessing Using Qualities of a Strong Interpretation

BEND III ◆ The Intersection of Historical Fiction and History

11. Turning to Primary Sources to Better Understand History
12. Turning Reading into a Project: Add Background Information to Deepen Understanding
13. Readers Learn History from Historical Narratives
14. Some People's Perspective Is Not All People's Perspective
15. Seeing Power in Its Many Forms
16. Finding Thematic Connections across Texts
17. Celebration

Session 12

Debating to Prompt Rich Book Conversation



ONE WAY TO RECRUIT STUDENTS to see the need for evidence is by engaging them in debates around their ideas. Of course, debate is only possible if the ideas are provocative, and it takes some work for students to learn to grow provocative ideas. It would be hard to organize a rousing debate over the claim, "Rob is lonely," but an idea like "Rob's life is not as hard as Sistine's life" would certainly be open to debate. So the session begins with you teaching students to raise interesting questions about a book they've read, to take a position, and then to find supporting evidence to persuade people of their view. As kids hunker down to find evidence to not only support but persuade others of the validity of their claims, you will challenge them to not only prepare to argue their own position, but to also anticipate arguments their opponents may use.

"Use debate and argument to teach students to give context for their ideas and select evidence that is persuasive."

As students become skilled at debate, they learn not just to *defend* their initial ideas but to *develop* those ideas. A debater learns to predict the arguments others will give, to grant credence to parts of those arguments, and make a stand against other aspects. So in this session, you will use debate and argument as a way to teach students the importance of giving a context for their ideas and selecting evidence that will actually be persuasive.

IN THIS SESSION, you'll teach students that readers can debate differing viewpoints on a provocative question about a book they have both read. In a debate, each reader supports his or her side with evidence to persuade the other person.

GETTING READY

- ✔ Read aloud through Chapter 19 of *The Tiger Rising* prior to this session.
- ✔ Prepare a list of possible debate topics on a sheet of chart paper. Some ideas can be on general topics, while others should be related to *The Tiger Rising* (see Teaching).
- ✔ Display passages from *The Tiger Rising*: pages 2–3 (Chapter 1), 26–28 (first three pages of Chapter 8), 31–33 (Chapter 9), 54–55 (first two pages of Chapter 15), and 65–66 (the end of Chapter 17) (see Active Engagement).
- ✔ Provide small groups with white boards or chart paper and markers to collect evidence. Also have chart paper to jot your own notes (see Active Engagement).
- ✔ Title a piece of chart paper "Let's Debate" and write some key phrases to present and defend debate positions (see Active Engagement).
- ✔ Prepare a chart "Suggestions for Generating Provocative, Debatable Ideas about Texts" (see Conferring and Small-Group Work and Homework).
- ✔ Create a chart to help assess students' predictable problems as they prepare for debate (see Conferring and Small-Group Work).
- ✔ Prepare a bin of texts with several copies of short stories and picture books students can use for debate (see Share).

MINILESSON

Debating to Prompt Rich Book Conversation

CONNECTION

"I've been noticing that oftentimes when you and your partner talk about the same book, you have different positions, but instead of seeing those moments of difference as invitations to debate, you just shrug them off, saying, 'Oh well, we disagree.' Because my aim is for you to participate in the world of literate conversations, I want to show you that readers don't just shrug off differences of opinion. Instead, they see these as invitations to talk and think more."

Name the teaching point.

"Today I want to teach you that when different readers have different viewpoints about a book, these differences can spark a debate. In a debate, each person presents his or her position and then supports that position with evidence, aiming to persuade the other person, the other side."

TEACHING

Teach children that debates can only occur around a provocative idea that can be argued from both sides. Channel students to test whether ideas you suggest qualify, and to generate others.

"Let me lay out the steps for engaging in debate, and walk you through those steps. Later you can do this on your own.

"First, you need to have differences of opinion about a text you both know. But you can only have differences of opinion if your idea is not an obvious idea that *anyone* reading this book is apt to have. The idea needs to be a brave, thought-provoking idea, so that people might have differing thoughts about it. That is, for there to be a debate, there needs to be a disputable idea, and two competing claims.

"For now, let's practice thinking about whether an idea is debatable. I'll say some opinions and ask you to give me a thumbs up if you think this is an idea that could be debated. Give me a thumbs down if it is either too obvious, if there wouldn't be 'a side' on it, or if it would be hard to defend with evidence." I went through these ideas, one by one:

◆ COACHING

People should eat. (no, too obvious)

Kids should have a lot of homework. (yes, open to debate)

Rob is lonely. (no, too obvious)

Rob misses his mother. (no, too obvious)

Rob's father is a caring dad. (yes, open to debate)

Rob's life is not as hard as Sistine's life. (yes, open to debate)

"Before we go on, with the group of kids sitting near you, try to brainstorm some other debatable ideas about *The Tiger Rising*. When you generate an idea, give it a test—see whether there would be evidence supporting either side."

I listened as children talked, and drew from what I heard to add to the list:

Sistine is a good friend to Rob.

It is a good idea to let the tiger go.

Rob and Sistine are complete opposites of each other.

Sistine hates her mom.

Demonstrate how to develop an evidence-based argument for or against one of the claims related to the read-aloud. Take the side that is harder to defend for yourself, leaving the other for the class.

"Before you can participate in a debate, you need to decide upon your positions, whether you are for or against an idea. You know how you take positions on a baseball team (the catcher, the first baseman) and those positions tell you where to stand on the field. Well, you take positions in a debate too. And a thoughtful reader decides on his or her position by reviewing the evidence.

"Take this claim—'Rob's dad is a caring father.' To decide what position you want to take, pro or con, think over the book, review your notes, recall your ideas. We'll do that quickly for now, just so you get the idea, though in real life it takes more time. So do some quick research and decide: Where do *you* stand on whether Rob's dad is a caring dad or not?" I flipped through the pages of the book, driving home the fact that all arguments needed to be grounded in the book itself.

I looked up from the book. Gesturing to show that I was listing evidence across my fingers, I said, "I'm remembering the dad hit Rob so hard that his own sleeve ripped. And I'm also thinking about why he hit him: for crying over his mom's death!"

Provocative ideas don't just pop out of the book. You need to question the obvious to see them. That is, you consider what the book seems to tell you and ask, "Is that really true?" Or you can look at each of your Post-its and ask, "Is that really true?" For example, when I first read that part about Rob's dad slapping him for crying at his mom's funeral, I thought, "What a terrible dad." And much in the book seems to confirm he is a terrible dad. But then, I also see a different side to him that makes me wonder, "Is that really true?" and I realize that this is totally debatable.

In deciding on the position that you will take in this debate (or any debate you do with your students), try to remember that you want to leave the low-hanging fruit for the kids. Usually one side of the debate will be easier to defend than another, and your instinct will be to take the most obvious position as your own. Don't do that—leave that one for the kids. In this instance, I've got to forage about a bit for evidence that the father is not *a caring dad, so that is the position I'm taking.*

I actually waffle about this claim far more than I let on. When participating in a debate, take your stand and argue for it.

Debrief in ways that enable students to try what you have just done.

Pausing to name what I'd done, I said, "Readers, you see that first I reviewed the evidence to decide upon my position, and then I collected evidence from the book to support my position. The evidence is not from my own ideas about fathers, but from the book. But some of you might take a different position."

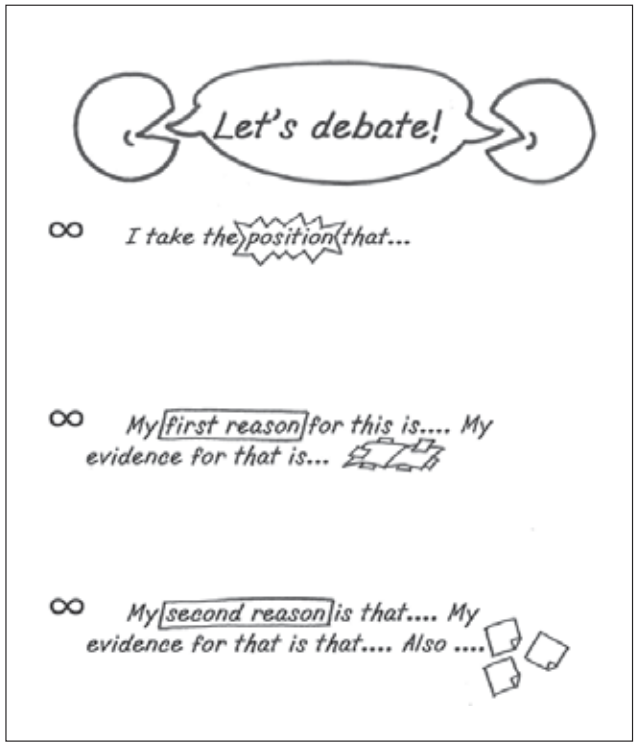
ACTIVE ENGAGEMENT

Channel the class to work together to gather evidence to support the opposing side, distributing white boards or chart paper to help them collect evidence.

"Right now, see if you can take a position different than mine. Will you and the kids near you collect some evidence that his father *is* a caring father? While you shore up your position, I'm going to be looking for more evidence of *my* position (and if some of you want to come help me with my side of this debate, come on up here).

"I have displayed a few pages you may want to review." As I said this, I showed students the passages (carefully selected to provide the support students needed). I also passed out a few white boards (or chart paper) and markers, so that some individuals could act as scribes, capturing the ideas of the group.

"We're going to do this really fast, so just take three minutes to gather some evidence—help each other. You can record your evidence on your white boards—but don't let me see it before the debate."



For a few minutes, I worked with my advisors to collect boxes-and-bullets style notes, arguing that Rob's dad is not a caring father. I jotted my notes on chart paper, half-pretending the children arguing the opposing side wouldn't see the notes (while knowing they would, and wanting them to emulate the format). Meanwhile children gathered notes defending the other position.

Set children up to participate in a bare-bones debate protocol. Give them phrases that they can use to state and defend their positions.

"Okay, time for the debate. Each side needs to present its position and its evidence." I showed where I'd written some key phrases on chart paper:

I take the position that . . .

My first reason for this is . . . My evidence for that is . . .

My second reason is that . . . My evidence for that is that . . . Also, . . .

Recruiting a child who'd helped develop my position, I said, "Abby and I will go first, and then can we have a volunteer to represent the other side? You all can whisper suggestions to your representative when it is your turn to argue your position." The children volunteered Jasmine to articulate the opposing view; she busily got her argument together. Abby and I started laying out our side.

Pointing to the chart paper template that gave key starting phrases as cues, Abby started:

"I take the position that Rob's father is *not* a caring father."

I touched one finger to show this would be reason one. Abby read the template. "My first reason is that he doesn't seem to care about Rob's feelings at all. My evidence for that is that when Rob starts to cry at his mom's funeral, his father hit him."

Then I took over, touched a second finger and the template, and said, "My second reason that Rob's father is not caring is that he doesn't take good care of his son. My evidence is that he doesn't know Rob has a rash—the nurse finds that out. Also, he lets Rob stay home from school and that is bad for his education. If he cared about Rob, he would make him go to school. So that's my argument."

With my help and help from classmates, Jasmine launched into her argument, "I take the position that Rob's dad *is* a caring father because he put medicine on Rob's rash (even though that was probably disgusting).

"*Plus*, when he tells Rob he doesn't have to go to school, that *is* being caring, because he knows the Threemongers are attacking him and he's concerned about his son, he loves his son."

You will notice that Jasmine only roughly approximates the structure that I demonstrated. For now, an approximation is quite enough. You want kids to grasp the big gist of debating, and to do that you need to let go of many of the fine points. You can address those next time. The goal is to invite kids into this kind of interaction and to help them feel as if debate is something they can do with independence, with each other.

LINK

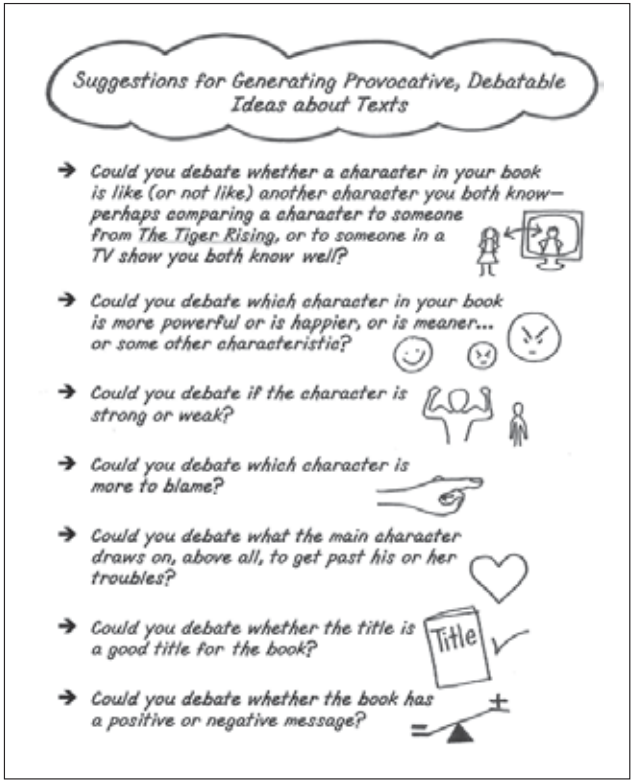
Channel students to generate provocative, debatable ideas from the books they've been reading.

"During independent reading time, some of you are reading books that no one else in the class has read. In those instances, it won't be easy to debate those books. But will you and your partner consider whether you *do* have a book in common—even if you read it earlier? It might be that one of you is reading a book and the other partner finished it last week, in which case you could debate that book. If you are reading something by the same author, you could probably get into a debate about the author. So if you have a book or an author in common and you are willing to try debating today, then will you stay on the carpet so I can help you get a debatable idea in mind? The rest of you can go back to your reading spot and start reading—doing all that you've been learning to do."

CONFERRING AND SMALL-GROUP WORK

Generating Debatable Ideas

AFTER HALF THE CLASS DISPERSED and the remaining half gathered, this time with a shared book in mind, I suggested the children start by trying to generate provocative ideas about the books they and their partner had both read. I gave them a list of suggestions to help:



I then told the children that true debaters are able to argue for either position. I shepherded them to approach their debate with opposing positions in mind, reading in such a way that they gathered evidence to support their position. I suggested they spend some portion of today gathering evidence to support their position (and that

MID-WORKSHOP TEACHING

Readers Can Debate with Themselves!

"Readers, Ethan just came up to me with the coolest idea. He said, 'You know what? I'm going to have a debate with *myself*.' He's reading *Wonder*—and his partner hasn't yet read it. Ethan, can you tell us more about your plan?"

Ethan said, "Well, some of you know this, but in *Wonder*, there is a kid named August who was born seriously deformed so his face is all messed up—people can't walk past him without going, 'Whoa.' But he is smart and nice and all that.

"Anyhow, at one part, the sister is in middle school, and no one there knows she's got a messed-up brother. So she doesn't tell her family that she has a part in the play because she doesn't want August to come and her whole school to find out how ugly he is. I'm going to debate whether Via is mean to not want her brother to come to her play. I've got reasons for *yes* and reasons for *no*."

I nodded enthusiastically and said, "Readers, Ethan's idea is a good one! It means that whether you are actually planning on an actual debate with your partner or not, you can still get a debatable topic in your mind, and find evidence to support both sides. As you do that, think too, about 'which is the strongest evidence,' because debaters do that."

I channeled students back to their reading.

might involve rereading), and told them that the debates would come during the share at the end of the workshop.

Assess how students find debatable topics and prepare for debate and support them in their preparation.

You have sent your students off with a mission today and you will want to be careful not to pull them away from that mission. So, likely, today you will not choose to engage in longer conferences, asking a reader to discuss all she is doing and thinking with a text. Instead, you may want to use your conferring and small-group work time in a few different ways: assessing readers' abilities to find debatable questions and prepare for a debate, and then supporting readers in their preparation.

To start, this time can serve as an important assessment window for you. It will allow you to see how your readers go about figuring out what is worth arguing in their texts and their support for those positions. No doubt you will see students having some predictable trouble, and it is worth doing some assessment now to create future small-group work.

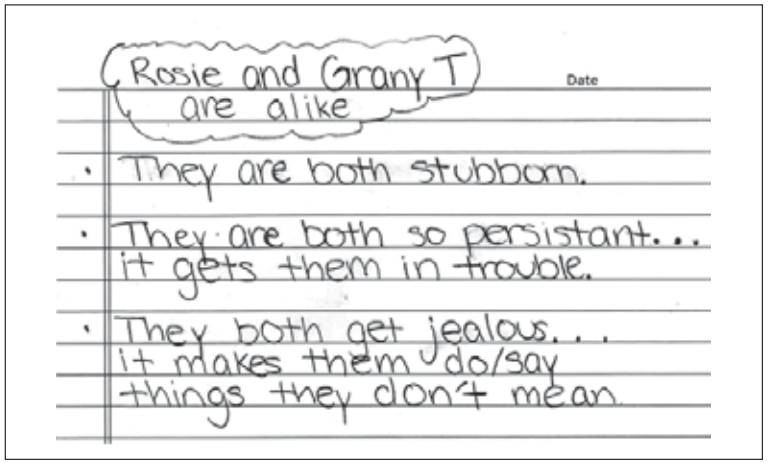
You might walk around your room with a chart where you quickly list some predictable problems and jot down names of students you see encountering these difficulties. Then you can create small groups to help kids who are having these problems. Such a chart might look like this:

Needs help generating a question that is arguable	Needs help distinguishing reasons/ evidence	Needs help finding evidence from across the text

Doing this assessment work can help you figure out what work your readers need going forward.

You might also offer some possible generalizable questions that readers would be able to apply to their texts. For example, you might say, "I know if I were using *The Tiger Rising* and creating a debate, I could also discuss the question 'Is Rob strong or is Rob weak?'" (When you name the question, you can extend your hands out like a scale and show that you have two sides to that scale.) Then coach readers, "Could you debate if a character in your text is strong or weak?" More than likely, your students will be able to debate whether a main character (or minor character) is strong/weak. Characters are flawed and complicated, which is part of what makes for a great story.

For those students who need more help finding evidence to support a position, model how you reread parts of a text, using your position as a lens, looking for details that stand out. Push students to not just find a part, but to note the exact details that they think support their position.



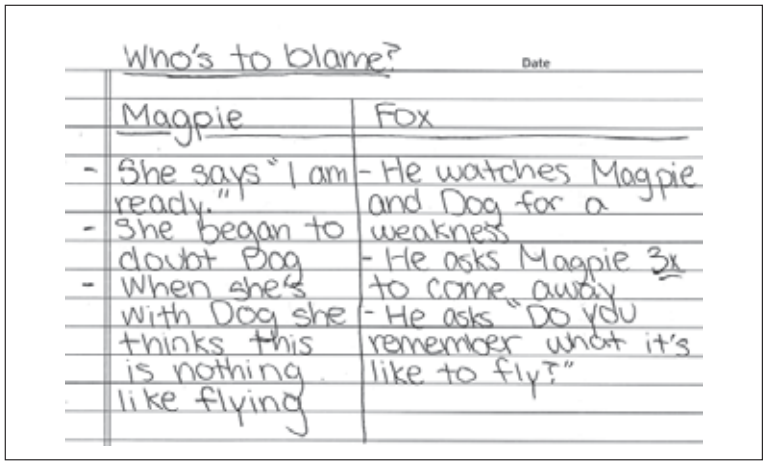


FIG. 12–1 Students gathering evidence for their debate.

SHARE

Researching Partner Debates with an Inquiry Question in Mind

Set up some partners to debate, while others observe and take notes.

"Readers, today we are going to do something a little different. Some of you stayed on the carpet and agreed to try debate. You went off with your partner and found ideas that you want to debate. Now let's form six groups. Each group will include one partnership that worked on a debate. The others will be researchers and will be observing and taking notes. Turn to a clean page in your notebook and at the top, write this inquiry question: 'What makes for a good debate?'"

Once the class was organized into six groups, students began to debate. I walked around and coached speakers as they made their statements, helping them articulate their reasons clearly and cite evidence for each reason. I coached readers to locate the exact details in the text that support their position and to use the actual words of the text in their argument.

After the debates were over, each group's researchers shared the items they had noted during their inquiry.

Then I said, "Tomorrow, you will do more work on debate. Those partners who weren't able to debate today will get a chance tomorrow, and those who did will debate again."

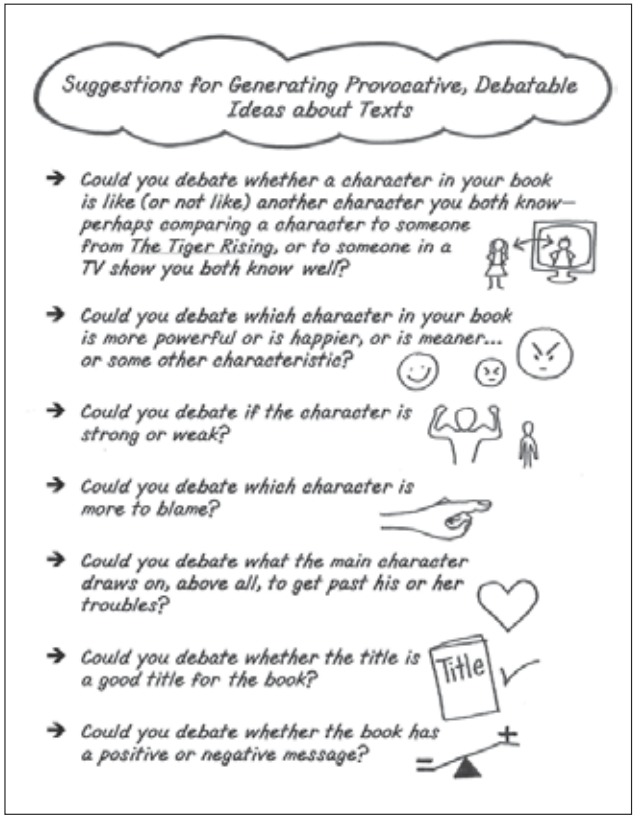
I held up the bin of texts I had prepared for this session. "This bin has several copies of short stories and picture books. If you and your partner were not reading the same book today, and didn't get to debate, please make sure you and your partner choose a text before you go home. Remember, all partnerships will be debating tomorrow, so if you and your partner weren't reading the same book today, you should be able to find something in here to read tonight to prepare for tomorrow's debate."

HAVE A DEBATE WITH YOURSELF

Readers, if you did not debate today and if you brought home a text to read for tomorrow's debate, take the time to do that first. Then think of debatable ideas and jot them down. The "Suggestions for Generating Provocative, Debatable Ideas about Texts" chart may help you think of good debate ideas. At the start of reading workshop tomorrow, you will share those ideas with your partner.

For those who did debate today, strengthen your debate skills tonight by working on the reasons to support your position. Do your reasons make sense? Are they supported by text-based evidence? And can you explain them clearly?

Even if you already debated today, tonight's homework is still very important, because during tomorrow's workshop we'll be working on debate again.



Session 6

Tackling Tricky Vocabulary through Reading, Note-Taking, and Conversation

IN THIS SESSION, you'll teach students that when readers look *in* and *around* new vocabulary words, they can often figure out their meaning.

GETTING READY

- ✔ Prepare to display "Figuring Out the Meaning of Unknown Words" chart (see Teaching).
- ✔ Select a passage from the demonstration text that contains tricky vocabulary. We have selected a passage from the "Here Comes the Sun" (page 13) section in *Everything Weather* (see Teaching and Active Engagement).
- ✔ Gather text sets representing possible research topics for the upcoming bend, and display them for students to browse (see Link).
- ✔ Prepare to display "To Read Nonfiction Well . . ." anchor chart (see Link).
- ✔ Prepare to pass out individual copies of the "Word Solving, Building Vocabulary" thread of the Informational Reading Learning Progression, Grades 3 and 4 (see Conferring and Small-Group Work).
- ✔ Find several examples of idioms or figurative language in the demonstration text (see Mid-Workshop Teaching).
- ✔ Choose a passage from the demonstration text that contains numerical data or statistics. We have selected a line from page 10 in *Everything Weather* (see Share).

THIS SESSION EXTENDS the work with challenging nonfiction texts, equipping students to handle two more of the challenges that they're apt to find. Specifically, you focus on the challenge of unfamiliar, often domain-specific, vocabulary words, and of understanding what complicated numbers and statistics in texts mean.

By fourth grade, most of your students can probably use their word-attack skills to proounce unknown words. In previous years, when solving a word, a reader was apt to have a flash of recognition and to be able to think, "Oh! *That's* what it says!" Now, however, students are much less likely to recognize the word once they have pronounced it. This makes morphology newly important, as according to a recent synthesis of studies by Tim Rasinski and others in *Educational Leadership*, 60% of the new words students encounter will be words whose meaning can be illuminated by even a fairly cursory knowledge of root words, prefixes, and suffixes.

Another dynamic will happen when your students read. The words students encounter now will often have multiple meanings, and texts may reference a secondary meaning, not the primary one. This means that students need to monitor for sense. If they read that people locked aliens up on Ellis Island, your hope is that they won't happily go along with the image of little green space men (aliens) being locked up near the Statue of Liberty!

Then, too, vocabulary will be challenging for students because of the sheer density of new words. They won't be able to master all those words immediately, and therefore they'll need to learn to think about which are important. They need to learn that the words that are important in nonfiction texts are apt to reappear, and that if the reader pays alert attention to the larger meaning of the text, usually that attentiveness to meaning will allow the reader to intuit the meaning of the unknown word.

And of course, best of all, we want students to learn words as they learn content, and to come to own those words as their own, being able to use them in interactions with each other and in their thinking about the new content.

MINILESSON

Tackling Tricky Vocabulary through Reading, Note-Taking, and Conversation

CONNECTION

Engage the students by sharing an example of the way another student reached to develop his or her vocabulary.

"Readers, will you take a minute and tell your partner about the text you watched last night—if you were able to watch a TED talk. If someone watched and listened to an especially interesting talk, tell others about it."

The room erupted into conversation. After a bit I brought the class back together. "I'm amazed at the sheer variety of topics you learned about! It has always been interesting to me that a really great nonfiction writer has the ability to get readers interested in anything. There are best-selling writers who have written nonfiction on exclamation marks. I mean—who starts out saying, 'I'm dying to learn about exclamation marks'? But a great writer can lure us to be interested. There are famous and fascinating nonfiction texts for grown-ups on warts, and on chickens. Who would think, right?

"How many of you have ended up being interested in topics you never dreamt would interest you?" I signaled for children to show this with a thumbs up, and many did so.

Nodding, I said, "Finding the world to be more interesting than you realized is the reward from all this hard work you are doing. Today, I want to continue addressing ways that nonfiction texts get hard. I was asking some of you about how your text is hard, and a fair number of you mentioned vocabulary. Am I right that the sheer number of new words can be a bit much?"

The kids nodded, and I said, "Let me tell you a story. Bear with me for a moment, you'll see how it connects. The other day a friend of mine told me about a funny thing that happened when she was at the circus with her young son. The clowns came out—you can picture them, right? Colorful clothes, big curly wigs, face paint, the red noses—the whole costume. So the clowns started in on their routine—lots of silly things going on, everyone was laughing, and then my friend's son called out, 'Look, Mom, a urinal!'

"A *urinal*? she thought—what is he talking about? When she looked at the clowns and then looked back to her son, she realized that he said *urinal*, but really he meant *unicycle*!

Over the years, students may have become accustomed to the more "mainstream" nonfiction topics that inhabit their worlds—soccer, cooking, the Civil War, dogs. By opening their eyes to the variety, the seemingly endless wealth of nonfiction topics, you are helping them to become even more connected to the genre, and are working to create lifelong, passionate nonfiction readers, and not simply readers who read nonfiction texts because it's a "school thing."

"I'm telling you this story because I've been thinking about that little boy. He was trying to use a new word: *unicycle*. He could have just said, 'Oh, look,' and pointed, not using any fancy terminology. Instead he tried to use a new word. Even though he got it wrong, the next time he sees a unicycle he probably won't call it a urinal! He learned something—he built up his vocabulary—by taking a risk.

"This is important for you as nonfiction readers because you often come across words or terms you don't know and you want to be a risk-taker! The density of hard vocabulary in nonfiction texts is another way those texts can be challenging."

Name the teaching point.

"Today I want to teach you that if readers look *in* and *around* new vocabulary words, you can often figure them out."

TEACHING

Provide students with an explanation of the broad mental work readers do to figure out the meaning of unknown words.

"Sometimes when you're reading you'll know right away that you don't know a word or term. Other times we might know the word, but the meaning is different in a new context. So you have to be problem solvers. I want to teach you a mantra that one of my teachers taught me that has helped me figure out the meaning of words. He used to say, 'Look in, and look around.' This might sound a bit simple, but it's not really. Let me show you." I uncovered a chart with the words and some guiding tips and questions.

Demonstrate your own reading work for the students, thinking aloud as you apply the strategy.

"Let's get started with this. We're going to read a bit from page 13 of *Everything Weather* and when we come to a word or term for which we're not certain of the meaning, we'll pause and look in and around the word to think about possible meanings." I projected a passage from the book using a document camera and read aloud.

> **Life Under Pressure**
>
> *Feel that? Here on Earth, the air presses against us with a force of about 15 pounds per square inch.*

"Hmm, . . . Life Under Pressure—well, right there—that word 'pressure.' I know the word pressure—like peer pressure or tire pressure—but I'm not 100% certain what it has to do with weather. Let me start by looking into the word. If I *look into* the word, I see the word 'press'—yes, press means to force, but forcing what? Looking into the word gives me a start, but I think I have to *look around* the word to figure out what it means in *this* text."

> *Here on Earth the air presses against us . . .*

"So, in this text they are talking about pressure, about force, but it's a force coming from the air . . . and the air creates a force. Hmm, . . . this is pretty cool—we're not just learning about weather, we're also learning new meanings of familiar words!"

Recap the work you've just demonstrated.

"Did you see the way we needed to read and check our understanding of the words in the text? Looking in and looking around helped us figure out a new meaning, build up our vocabulary, and learn more about what the text is teaching us."

ACTIVE ENGAGEMENT

Set students up to practice the strategy with you in the next sentence.

"Let's practice this together by reading the next sentence and thinking about the ways we can build our vocabulary and our understanding of this topic." I reread the text, focusing on the second sentence of the paragraph.

> **Life Under Pressure**
>
> *Feel that? Here on Earth, the air presses against us with a force of about 15 pounds per square inch. You can't really feel atmospheric pressure, but it does play a role in weather prediction.*

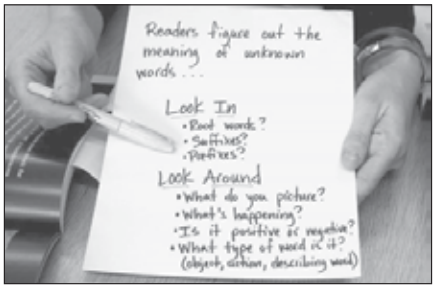


FIG. 6–1 One teacher's version of this session chart

"Look at this sentence and think about the words that are less familiar—some might be unknown altogether, others might be words you know but need to check the meaning of in this text. When you have one or two in mind give me a thumbs up.

"Now, turn to your partners and discuss the words you are less familiar with and what their meanings might be. Remember that you can look in and look around the word to help you figure out these meanings and build your vocabulary."

After giving the students a few minutes to talk in their partnerships, I called them back together. "I heard many of you talking about the word *atmospheric*—it's a tricky one to say, but more importantly we need to figure out the meaning. I heard some of you say that when you looked into the word, you saw the word 'sphere'—and then you said that the Earth is a sphere. So in terms of this paragraph it seems as though atmospheric pressure might be something like Earth pressure."

It often helps to break the steps of a process down for students during an active engagement. In this case I wanted to be sure that the students had actually identified words to discuss. As students mature, they are sometimes afraid to admit that they don't know a word or term and I want to ensure that they see this as an absolutely acceptable, even desirable, practice.

Notice that the text chosen for this lesson is very short, yet presents a variety of possible challenges—words that students are probably familiar with, but have new meanings in this context, technical terms students may not know at all, and a scientific concept enhanced by numerical values that will probably confuse many fourth-grade readers.

LINK

Wrap up the lesson, reminding students that figuring out the meaning of unknown words is another one of the jobs they have as informational readers.

"Readers, you began a hard text two days ago. How many of you have finished reading that text?" Kids signaled. "How many of you think you've gotten what you wanted out of the text and you probably should quit it and try another?" Again, children signaled. "How many of you are reading the hard text, it's going well, but you need more time?" More kids signaled.

"Readers, you have just two more days to read any nonfiction text that you want, on any high-interest topic, and then we're going to launch into research projects. So I'm hoping you think carefully about how best to spend your precious reading time. Some of you may want to continue with the text you have been reading or to choose another challenge text. Others of you have been hankering to read about some topic all along, and you don't want this little window of time to go by without getting to that topic. And some of you may want to preview the research topics that I'm suggesting in our next bend of the unit. I've put those bins out on the window shelf by our library, and you can browse those books and choose a book—and a topic—to start in on, if you want.

"The truth is you can be reading almost any nonfiction text and you will encounter new vocabulary words, so I don't need to steer you too much. And I also want to remind you that you just have two days to really cement all that you have learned in the first bend of this unit. So use the anchor chart as a reminder, and try to do all that work . . . while also looking in and around the new vocabulary."

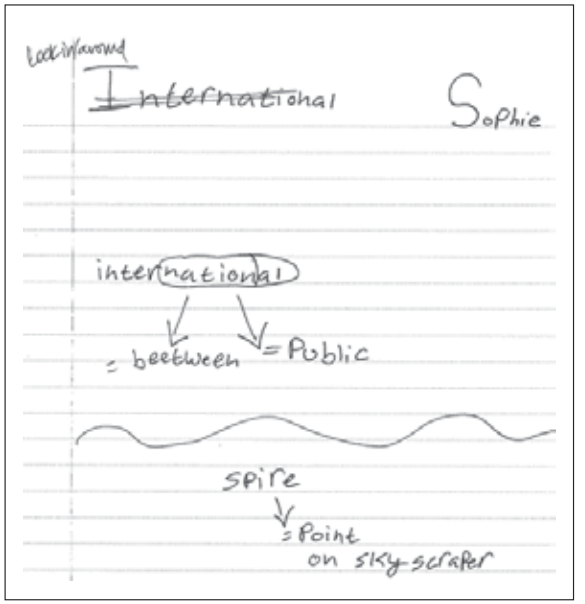


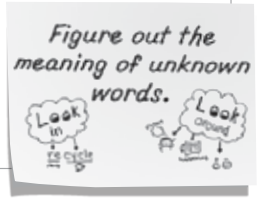
FIG. 6–2 Sophie's jottings are the kind you may see later during the independent reading portion of the workshop.

ANCHOR CHART

To Read Nonfiction Well . . .

- Make a connection to your text
- Preview the whole text and predict how it might go
  - Use prior knowledge of the topic
  - Scan the text features
- Figure out the text's structure and use it to determine importance:
  - Problem/solution
  - Compare/contrast
  - Cause/effect
  - Chronological
- Tackle the hard parts of nonfiction reading:
  First, notice:
  - Misplaced, misleading, or poetic headings
  - Fact overload
  - Confusing beginnings that don't directly introduce the topic of the text
  - Long detours with extra information that can pull you away from the main idea

  Then take action:
  - Read and reread
  - Ask, "What is this part teaching?"
- Notice if a text is hybrid and figure out which lens to read through, and when
  - Narrative lens
  - Expository lens
- **Figure out the meaning of unknown words:**
  - **Look *in* the word**
  - **Look *around* the word**



"I'll admire the decisions you make. Those of you who will be continuing to read the challenge text you have underway—get started." They left the meeting area. "Those of you who are thinking you want to spend these next two days on a high-interest text that you've been hankering to read, you can head off." They left. "Those of you who are thinking about previewing the text sets we'll be studying in the upcoming bend, get started." They dispersed. "Will the rest of you pull in, and let's talk about what you are planning to do today," I said.

While it's wholly true that our job is to teach children to read nonfiction well, it's also our job to teach children how to learn. One way to do this is to ask kids to self-assign their plan for the day, which allows kids to practice being independent, self-regulated learners.

CONFERRING AND SMALL-GROUP WORK

Readers Use the Learning Progression to Take Stock of Their Development

TODAY YOU MIGHT DECIDE to use this time to assess what effect your teaching is having on kid's learning. The Informational Reading Learning Progression is a useful tool for studying students' work and progress. The sections on "Word Work" and "Building Vocabulary" will be particularly useful today. Observe students from a distance, peer over shoulders, study Post-its, glance through the pages of notebooks, talk and listen—all of these interactions will provide information about the effectiveness of your teaching and the specific areas of growth and need for groups and individuals. Keep records of what you discover and jot down ideas for how to move readers forward.

Some of your students will probably need support tackling the tricky words they encounter in their nonfiction texts. Watch out for students who tend to mumble through words in their texts or skip tricky words altogether. This is a particularly troublesome habit. Not only does it interrupt meaning in the text the student is currently reading, but it also robs the reader of an opportunity to refine word-attack strategies and to build vocabulary. Consider this sentence from *Everything Weather: Freezing rain falls during the winter when rain freezes immediately as it hits a surface*. If a student mumbled through or skipped over the words *immediately* or *surface*, she would probably still be able to understand what freezing rain is and move forward in the text, but she would not have practiced word-attack skills or positioned herself to recognize either of these words more quickly the next time she encountered them, and she would not have had the opportunity to begin to build up her understanding of these words by recognizing them in a new context. That is, while a reader may have heard an adult say, "You need to clean this room immediately," she will benefit from seeing the word used in a different context so as to understand the multiple ways words can be and are used.

Help students transfer the word-solving strategies they learned in other genres and grades to their work in nonfiction.

If you decide that there are a cluster of students who need a series of small-group lessons on handling texts that contain lots of tricky words, you could start by reminding them of the strategies they learned in third grade. You might say, "I know that you have learned many strategies for climbing the hurdle of hard words and I thought it would be helpful to remind you of some of these strategies you were taught last year." This particular chart was first developed inside a fiction reading unit, so you could invite readers to consider ways in which it needs to be revised to support work in nonfiction texts.

Support readers in self-assessing their strategies for figuring out unfamiliar words.

The "Word Work: Building Vocabulary" thread of the Informational Reading Learning Progression will also be a handy tool for you as you confer and work with small groups. You might say to a group, "Readers, when you come across words that you know how to say but aren't sure what they mean, it's important to have a toolkit of strategies to help you. This learning progression can help you self-assess the strategies you are using to build vocabulary and it can give you a sense of next steps." You could then distribute the "Word Work: Building Vocabulary" thread of the Informational Reading Learning Progression, channeling students to think about where their skills are on the progression and about what they might need to do to move up the progression.

MID-WORKSHOP TEACHING **Reading with an Alertness to Idioms and Figurative Language**

"Readers, may I have your eyes?" When students were looking my way, I continued. "Do you remember at the beginning of the year when I would say, *May I have your eyes?* and a few of you grimaced at me? Remember I had to explain, 'I don't *literally* want your eyes. That's grotesque! What I *mean* is I want your attention. I want you to look at me.'

"When we had that conversation about figurative language we talked earlier about how sometimes people use words not *literally*, but *as if* they meant something else. Nonfiction writers do this, too. Check out the stuff I pulled from Kathy Furgang's writing in *Everything Weather*: *wind howling*, *rain pounding*, *winter's icy grip*. She could have said *Rain drops against windows*. But she didn't, did she? She wrote, *Rain pounds against windows*. She talked about the rain as if it were a fist or a hammer. She didn't mean that rain actually has fists clenched and it bangs its fists against the windows. But it does mean that rain can get so strong and loud it's *as if* it had banging fists.

"When you come to such language, it's important to ask yourself, 'Is this what the author *literally* means, or is the author comparing something *as if* it were something else?' Remember, the author is not only trying to keep us reading, but more importantly to teach us. So you must ask yourself, 'What is the author trying to teach me?'"

Informational Reading Learning Progression

	Grade 3	Grade 4
	LITERAL COMPREHENSION	
Word Work *Word Solving*	When I still don't recognize a word even after I have tried to say it, I look to see if the author has given a definition or an example to help me figure out the meaning. If not, I reread to remember what that part of the text is teaching me and to figure out what kind of word it seems to be. I ask, "Is it a thing? An action?" I substitute another word and reread to see if it makes sense. I also look inside the word, relying on what I know about prefixes and suffixes. 	When I try to figure out the meaning of an unknown word or phrase, I look to see if the author has given a definition, an example, or a synonym. If not, I reread to remember what the text is teaching me and also to figure out what kind of word it is. I try to substitute another word that is similar and reread to check that it makes sense. I also use what I know about prefixes and suffixes and root words to solve the word as best I can. 
Building Vocabulary	As I read about a topic, I keep track of the new words the text is teaching me (the ones that seem most important) and use them to teach others about the topic. 	I know that learning about a topic means learning the vocabulary of the topic. I know there are words that represent concepts (e.g., *revolution*, *adaptation*). Those words require a lot of thinking to understand them. As I read, I keep learning more about each concept word. I also try to accumulate more technical vocabulary associated with the topic. I meanwhile take the risk of using this new vocabulary to talk and write about the topic. 

SHARE

Making Sense of Statistics

Gather readers back to the meeting area. Teach readers not to skip over the numbers, but to take the time to understand and appreciate the relevance of this information.

"Readers, let's gather together for a moment," I said, even though it was unusual to convene the class in the meeting area at the end of reading time. Once children had gathered, I said, "Over the last few days we have been talking a lot about how books can be hard, and the ways we can tackle hard nonfiction texts. We've been thinking a lot today about strategies for figuring out the meaning of unknown words. But it's not just the words we need to pay attention to, we also need to pay attention to the numbers and statistics we are reading.

"I want to teach you how to understand the information provided by numbers. And the key is to visualize and make comparisons. Let's work on this together for a minute. Let me read a few sentences from *Everything Weather* to you. This came from a page in the beginning of the book (page 10).

> *Run! Tornadoes can travel up to 70 miles per hour. The average speed is 10–20 mph.*

"Let's take the first one—seventy miles per hour. Can you visualize that? About how fast is that? It can help to think about this speed in relation to what you know. When might you have traveled close to seventy miles per hour?" Several children called out cars, that a car traveling just above the speed limit on the highway would hit that speed, and that was pretty fast. Then, we tried the same process with the second sentence, visualizing and making comparisons to help us understand the statistic.

"Take a minute to look back in your books to find some places where you can think more about and learn from the numbers in your texts." I gave children a minute to do this. "Share one of the statistics you found and what you learned from studying it with a partner."

In books that are especially well written, authors often help readers to interpret statistics. For example, in The Big Thirst, *Charles Fishman points out that Americans spent 21 billion dollars on bottled water in 2009. That's such a large number that it is unimaginable to most readers. But Fishman made the number more understandable by writing, "We spend about 29 billion a year maintaining our entire water system in the United States—the drinking water treatment plants, the pump stations, the pipes in the ground, the water treatment plants. So as a nation, we spend very nearly as much on water delivered in small crushable plastic bottles as we do on sustaining the entire water system in the country" (p. 135). The work Fishman did to make his statistics comprehensible is the work that your readers will need to do when authors don't do it for them.*

DESIGNING WORD BANKS TO CAPTURE NEW WORDS

Readers, tonight when you bring your books home and read, will you remember work you did last year when you built your own word bank of words related to the animal inquiry you were doing? You don't want to be the kind of learner who waits for a teacher to tell you to build a word bank—by now, that should be second nature for you.

If you are reading about castles, your word bank might contain words like "moat," "armory," "ambush," "defenses," and "siege." Once you have recorded words that are key to your topic, make sure that you use those words when talking (and when thinking) about your subject. That's the only way you will get to really "own" the words.

But here is an added challenge: often, words that are specific to a topic can actually be used to talk off-topic as well, in ways that are somewhat creative. If you use castle words, for example, to talk about the amount of homework you have been given, you might say something like this:

> I try to build a moat around Friday and Saturday nights and all-day Sunday so they are times that are free of work. But sometimes I get ambushed by assignments I hadn't expected. I'm working to build an armory of excuses so that I can keep my defenses up.

You'll be doing more of this later in the unit in the company of friends, and so it is good practice to get in the habit of adding words to your word bank now. Tomorrow you'll get a chance to share some of the words in your word bank with your partner.

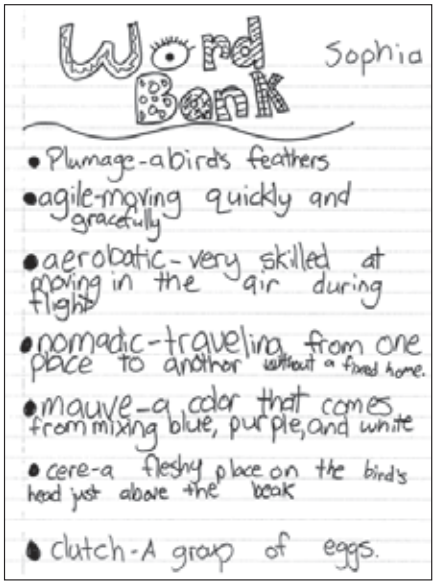


FIG. 6–3 Sophia's word bank

Session 8

Planning for a Research Project

IN THIS SESSION, you'll launch a whole-class investigation and will get students going in research teams. You'll teach that the first job of a research team is for its members to organize and plan for the journey ahead.

GETTING READY

- ✔ Create research teams of approximately four students each that will work together for the remainder of the unit. You may decide to place papers in your meeting area with the names of students on each research team so that students can be seated near team members (see Connection).
- ✔ Cue a few brief video clips of extreme weather and other natural disasters that you can stream from YouTube. Links are available on the online resources. (see Connection).
- ✔ Gather sets of materials for each research team. The sets should contain books, articles, links to videos, etc. on the team's topic. You should also prepare a set of materials for the class topic, we suggest droughts. A list of recommended materials can be found in the digital resources (see Teaching and Link).
- ✔ Keep chart paper and markers at hand (see Teaching and Link).
- ✔ Prepare a chart titled "To Research Well." This will become the anchor chart for the bend (see Active Engagement, Mid-Workshop Teaching, and Share).
- ✔ Display the "Researchers Take Notes that Follow the Structure of Their Texts" anchor chart from Grade 3, Unit 4 *Research Clubs* (see Share).

THIS SESSION launches the second bend of this unit and a whole-class investigation into different forms of extreme weather and related natural disasters. For reasons that will be clear at the start of Bend III, we suggest you divide the class into research teams that will study these six topics: hurricanes, tornadoes, earthquakes, tsunamis, droughts, floods.

This bend of the unit has not only become a favorite for kids; it's a favorite for teachers as well. On several occasions, teachers attending Teachers College Reading and Writing Project summer institute sections have learned about nonfiction reading by participating in their own version of this unit of study, and each time the teachers have come from this work in high spirits, tickled with the ways in which small groups can conduct parallel investigations of particular extreme weather events, and with the way the work across subtopics can combine and culminate in a deeper understanding of global weather issues. Teachers from our pilot classrooms reported that students' engagement and thinking were sky-high throughout the unit, as well.

Your students will be working in research teams that need to be constituted before today's session. Usually teachers decide to bring two reading partnerships together to form a team, and those teams may not be homogeneous. You'll want to provision each team with a small starter set of books, articles, and links to videos. We have provided many suggestions on the digital resources.

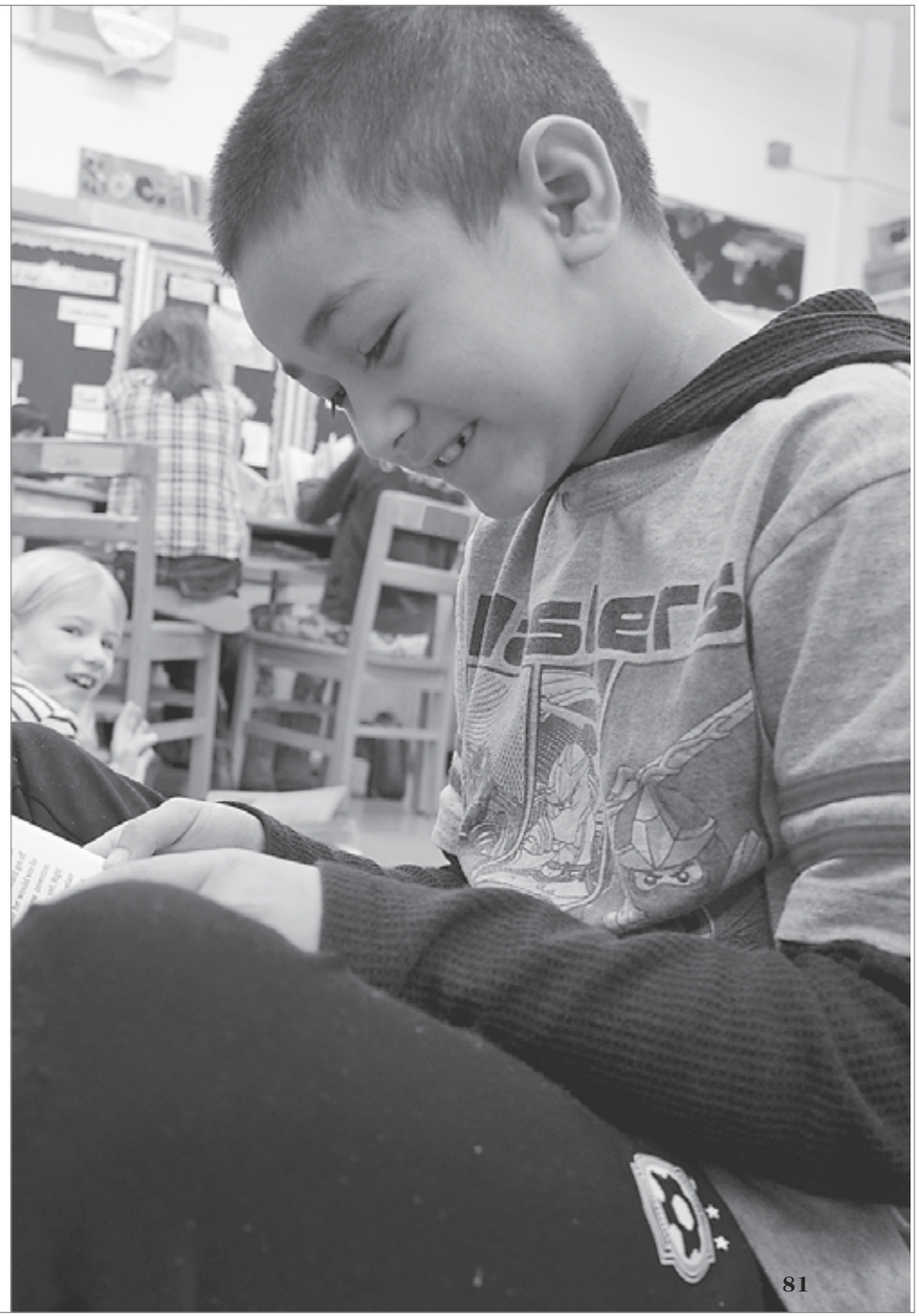
The investigations will be fast-paced—something that is especially important if you do not have a lot of books kids can read on weather. After approximately a week of studying one form of extreme weather, during which they will study several self-selected subtopics, students will teach another research team what they have learned, and then exchange topics. That is, in the third bend, students will be able to compare and contrast different extreme weather events.

Today you'll remind students that when launching a research project, it is helpful to overview resources to generate a list of some of the big subtopics that one expects to study. This need to overview is important at the threshold of a research project, and again

once deeper in the research, when one is at the threshold of researching a subtopic, and you'll bring that point home to your young researchers today.

"This need to overview is important at the threshold of a research project, and again once deeper in the research, when one is at the threshold of researching a subtopic . . ."

Students will end up finding that whether they are studying hurricanes or tsunamis or earthquakes, there are some similar subtopics that will merit attention. Encourage your children to investigate those subtopics (the causes of the event, the effects of it, the human story, etc.) because in the end, this will help them think across topics and to derive some bigger, more abstract generalizations from their work. Before this session begins you need to organize your students into teams. You may group them and decide on their topics of study. However, if you want to give students some choice regarding their topics (assuming you have the supply of books to do so), then you might give them a list of topics they can study prior to today's session and ask them to list their top four choices. This gives you some wiggle room when forming research teams and ensures that students have books they can read (though groups are heterogeneous, we suggest that partnerships are not, and you'll still want to ensure that the books students are holding are accessible to them). If students list four choices, odds are you'll be able to give them something from their list.



MINILESSON

Planning for a Research Project

CONNECTION

Channel readers to share the reflections they wrote last night for homework.

"Today we're going to launch a really important research project, so will you hurry to the meeting area?" The children came, noting a crude sort of a seating chart in the form of papers dispersed around the carpet, each containing four names, two partnerships on each.

"Readers, one way to start new work is to reflect back on old work. Will you take a moment to share your reflections from last night's homework, the ones where you looked at what has gone well and what goals you have set for yourself in your reading? Quickly turn and share," I said, and leaned into students' conversations. After a moment, I called the class back together.

Rally students to care about the topic you suggest they research for the upcoming bend by showing a few video clips that introduce the topic.

I leaned in close and said, "I have a big question for you. Will you think for a moment about the world events that have made the *biggest* difference in the lives of people over the last few years?"

I left a bit of think time, and meanwhile tried to imagine what they were probably thinking. War? Terrorist attacks? I was pretty sure their answers would not match mine. I gave students a minute to share their answers with their teams and then called for their attention.

"My answer to this question is this: few things have affected the lives of people across this globe more than extreme weather: hurricanes, droughts, tsunamis. I want to show you a few video clips and see if you don't agree that lives have literally been turned upside down."

For two minutes, I showed video footage from a few extreme weather events.

"You see what I mean about people's lives being literally turned upside down? Do you see why I'm thinking that extreme weather might be the most important topic we could study right now? If you are okay with the idea, I'm going to suggest we work in research teams to study hurricanes, tornadoes, tsunamis, droughts, earthquakes, floods, and other

◆ COACHING

This turn-and-talk is meant to give students a sense of voice as this new bend begins. Having an audience is an important part of keeping their thinking going, but you won't want to drag it on by allowing students to share their answers one-by-one. Instead, give them a quick second to share with their teams and then call them back together.

While piloting, those of us who are less technologically inclined tried to skip this step. The impact was felt immediately. There is nothing as powerful as seeing images of entire villages floating away on the waves of floodwaters, or of cars peeking out from ten-foot snow drifts. The weather videos we recommend will help ensure that you get complete buy-in from your students—and in this case, buy-in means not only excitement, but engagement in the sessions that follow.

There are a few reasons for the drumroll around drought. First, it is probably the most significant topic of the lot, but secondly, it may not initially draw kids in as quickly as the more action-packed topics.

kinds of extreme weather and related natural disasters. And because the crisis around access to water is *such* a huge concern, I am thinking we might study drought (which means a shortage of water) as a whole class."

Explain that the students will work in research teams, which, like a football team, is goal driven. The team's goal is to learn about a subtopic so as to teach it to others in a week's time.

"Each of you will be studying your own topics with your research teams. The goal will be to learn quickly, intensely, and deeply so that in little more than a week, you'll be ready to teach the rest of us about your extreme weather event (and other related natural disasters). In the end, the whole class will want to learn about all these kinds of extreme weather. After this week, you'll have a chance to swap topics so that by the end of this unit, each team will have studied two topics, and also learned about the others from one another.

"I know that when you think of teams, you probably think of football teams, soccer teams, or chess teams. The teams I'm suggesting will work in similar ways. You won't be working to move a ball down the field but you'll be working hard to develop some expertise on a topic. And like a football team, I'm expecting different group members will have different jobs, different roles."

Note that we deliberately use the term "research team" to differentiate this from a club. In a club, readers usually read the same texts and spend time discussing their shared reading. Members of a research team are more apt to divide and conquer as they work to become experts on a shared topic.

It may seem a distant reality, but in the blink of an eye, your students will be heading into the work-force, and their ability to work well in teams will be an important precursor to the kind of job they are able to acquire. The most important jobs in the world will be for people who are skilled at working in teams. You need to educate students for jobs that involve people going to work, Monday through Friday, to work with a few other people to figure out a problem. For instance, how to keep New York City from flooding during the next hurricane, or how to protect a website from outside attackers. Your students will be given problems to solve, challenges, and a team—and they'll have to figure out how to proceed.

Name the teaching point.

"Today I want to teach you that when people are part of a team—and especially a team that has been given a problem to solve—the first challenge is to decide who will do what, when, and how. Although people think of rehearsal as something *writers* do to get ready for writing, rehearsal is actually something *readers* and *team members* do as well, as they figure out a plan for how to get a job done."

TEACHING

Ask students to work with you, imagining the ways you might acquire knowledge about a new topic and make an action plan.

"Imagine something with me: You are all grown up and you are heading to your first day of work at your new job. Depending on where you work, you might be told that your challenge is to work with a team to make sure the city's transportation system runs, or to make sure there are no power outages during the big storm that will hit your city in just a few days, or to find a cure for a serious disease like cancer or Ebola. To solve the problem you are given, you won't pick a book off the bookshelf and start reading page 1, about the topic. No—you'll need to talk to experts, to read lots of books, and conduct internet research to imagine all sorts of solutions and possibilities, and ultimately to decide on a way to fix the problem. Before you can do any of this, though, you'll need to make sure that each team member knows what, when, and how he or she will work to help get the job done.

"You won't have to solve the Ebola crisis during this unit, but you *will* be researching some pretty serious topics and will also be responsible for teaching others about them. And you need to do all this efficiently. To do this, you'll want to make a plan for how you will gather information and then what you will do with it.

"Let's roll up our sleeves and try to figure this out together using our class topic: drought. Will you watch as I rehearse for what I'll do as a researcher and reader, making a plan for how I'll learn more about droughts? I'm going to try to make something researchers call an 'action plan.' You can whisper to your partner about whatever you notice me doing, and after a bit I'll stop and we'll collect some notes."

Model getting a "lay of the land" on your topic, familiarizing yourself with the resources you have, and imagining the roles that various team members might take on.

I dug into the bin of materials I had collected on droughts. I picked up an accessible book and began skimming through the Table of Contents and the headings and subheadings. "This is a good overview book," I muttered, and read off chapter titles. "'What Is a Drought?' . . . 'Types of Drought' . . . 'Measuring Droughts' . . . I'm trying to figure out the big parts to the topic," I said. I put that book down and reached for an article called "Dry Times." "Hmm, . . . I'm noticing there is a lot on the causes of drought, and the ways of measuring to see how bad it is . . . What else? There seems to be a lot on drought prevention and safety too." I began a rough list on a sheet of chart paper:

Droughts

- Causes
- How they are measured
- Prevention and safety

"So I'm getting an idea of what we might study, but I also need to figure out what materials each person will read. I'm going to flag places that tell about the causes of drought, and maybe a person or two in our team could study up on that subtopic and teach the rest of us. And let me mark, also, the places that talk about ways to measure drought, because someone could study that subtopic, too. Then maybe a third person could study drought prevention and safety."

ACTIVE ENGAGEMENT

Channel students to function as researchers, naming what they saw you do so as to generate a list of steps for getting started on a research project, especially when working within a team.

I paused, and said, "Will you and your team members talk about what you have noticed me doing that you think you might do as well?" I gestured for students to turn and share and listened in as they did, jotting what I heard on a notepad.

When I called the students back together, I read from my notepad, sharing out the best of what I had heard. "Readers, researchers, you noticed quite a bit about the way I prepared to study droughts. Leo noticed that I began by flipping

You'll want to come to this lesson with a bin of materials that is similar to the starter kit you will give to each research team. You'll probably want to include two to three texts on the topic you are studying as a class. You'll want to survey your books and give the most accessible books and topics to your most struggling readers. You might also consider having students that struggle study the same topic as the class, using some of the same and some different materials. This will help them to build background knowledge on their topic and therefore allow them to more easily access texts. Then too, they'll have the opportunity to have many texts read aloud to them.

Note that these "big parts" of the topic are apt to be equally foundational to a study of tornadoes or tsunamis or any of the other extreme weather/natural disaster events. You deliberately would not mention some of the most obvious "big parts," or subtopics, such as effects and firsthand experiences, because you'll be leaving those for the kids to discover when they set to work. Know that "how the drought/hurricane/etc. is measured" is less obvious than, say, the effects, and you want to leave this work, these subtopics for kids.

through some of my books and materials, getting to know them. He wondered if I was deciding which feel easiest so that I can read those books first. Very smart thinking!

"Colin and Anthony noticed that as I skimmed through my book and article, I noticed big subtopics that were being addressed (like the causes of droughts, and how to prevent them and stay safe during a drought). I even decided that these could be subtopics that people on my research team take on."

I revealed a chart that captured what the students found were the starting steps to a research project.

ANCHOR CHART

To Research Well . . .

- Get ready
  - Get to know your resources
  - Sequence texts, easy → hard
  - Figure out the main subtopics, categories, and questions
  - Plan for team research roles

LINK

Give students an opportunity to begin the same process with their basket of resources and research teams.

"As soon as I pass you your bin of resources—just a starter collection—you can get started. Check out the topic I chose for you—I am 99% sure you will end up loving it, but if you don't and want to talk about it, you can do so *after* you spend at least today studying it. I had you sit in your teams today because I wanted to give you a chance to make the action plan for your research. Right now, while you are still in the meeting area, decide who will research which subtopic (in ones or twos) and where that person will go to learn. I'll give each team a sheet of chart paper and some markers to use to record your research plan."

As research teams dug into their bins, I interjected: "As you look through your resources, remember to look for easier overview texts first, and to try to get a quick sense of the big parts, the big subtopics, that will be important to learn about."

I listened as Izzy, a member of the earthquakes group, found a chapter called "Quakes to Remember" and started to add that to her group's list of subtopics. I coached her to keep those subtopics general, and soon she'd crossed that out and instead added "Important Events" to her group's list of subtopics. Izzy also found a chapter that she called stories

of survival. "Like here," and she said, pointing to a specific page. "It says 'I Was There!' That means there is going to be a story about a person who was at this earthquake in Haiti."

I moved on to a second group and found myself listening to a similar conversation. Standing in a central place, I asked for children's attention. "Researchers! Something really interesting is happening. Since I am the only person who is traveling among your groups and listening in on your conversations, I want to tell you what I'm hearing. The subtopics that are important to a drought are turning out to be important subtopics for pretty much *any* extreme weather event." I used a sentence strip to cover up the word "droughts," replacing it with "Extreme Weather and Natural Disasters," to show that the chart encompassed all the research topics in the class.

"I saw that a bunch of you have added 'effects' and also 'personal stories.' What other general subtopics are teams coming up with that could work for any kind of extreme weather and natural disasters?" Soon we had compiled a list of subtopics that are important to earthquakes, floods, droughts, hurricanes, tornadoes, and so forth. Each group, of course, knew it could also develop its own categories.

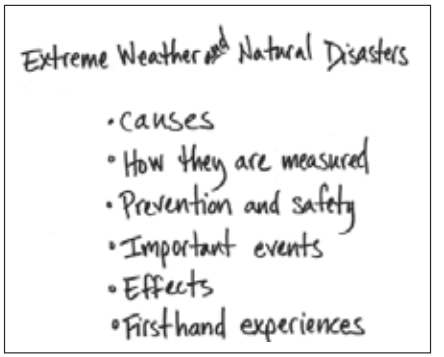
~~Droughts~~

Extreme Weather and Natural Disasters

- Causes
- How they are measured
- Prevention and safety
- **Important events**
- **Effects**
- **Firsthand experiences**

After a bit, I said, "Teams, you have just two more minutes before it is time to read. For now, make sure you have given yourselves assignments. Will you work in teams or alone? If you are going to each tackle one subtopic, who is going to focus on which subtopic first? In a day or two, then, you might swap subtopics. Get started!"

You won't be surprised to hear that although I suggest it is odd that the list of subtopics pertaining to drought also works as subtopics for other groups, that actually has been part of the plan all along. The consistent subtopics will make it easier for kids to do some cross-topic compare-and-contrast work later on.



Supporting Critically Important Work, Reading with Awareness of Text Structures

YOU'LL WANT TO GO INTO TODAY'S WORKSHOP with a clear picture in mind of the sort of work your students will be doing. Chances are good that at the end of the minilesson most research teams stayed together for a bit, rummaging through bins of resources, and scanning those resources. Before long, the teams will each have a revised version of your list of subtopics, and they'll begin making a plan for who will read what. Given that the research teams are heterogeneous, it's likely that one partnership will not be able to read all the books in the bin, so you probably will want to subtly steer some of the partnerships containing less proficient readers toward subtopics that are featured in many online links to videos and in more accessible books.

In any case, after about five more minutes for planning, it will be time for every team member to settle down and begin reading to learn about his or her assigned subtopic. Some children will be doing this reading in a partnership, and it may be that one partner literally reads to the other. In any case, as kids settle in to read, you will have just a small window of time in which to make sure that your students draw on all they learned in the first bend about overviewing a text before launching into reading it, while also keeping the larger subtopics and text structures in mind as they read. Research not only *whether* but also *how* kids preview texts. It will help if you carry with you an internalized continuum of proficiency in this skill, or even a physical copy of the "Orienting" strand of the Informational Reading Learning Progression.

I did this work with Alyssa, who was reading the back blurb of a book titled *Tsunamis*. When I asked her what she thought the book was going to teach her, she said, "Hmm, . . . I think this book will teach me about tsunamis." I knew Alyssa would benefit from learning how to generate more specific expectations. I complimented her on her use of the front and back cover to help her preview, and then I shifted into teaching mode. "If the text contains a Table of Contents, you can be even more specific when you preview and say 'I think this book will first tell about . . . and there will also be a part about . . .'" We then tried it together.

Alyssa opened her book to the Table of Contents and began. "I think the book will first tell about what tsunamis are, and then there will be a part about how they happen, which is what I'm studying." I left Alyssa a cue card with some prompts that remind her to think, "In specific, I think it'll say . . . Then it will also tell about . . ." I knew that sort of orientation to the text would help her read with big mental containers.

It is essential that you help students refrain from inching through a text, recording each factoid in ways that make it hard for them to think about the big ideas the text is conveying (and *then* about the specific examples of those big ideas). If students are conscious of organizational structures in the texts they read, noting the words that signal those structures, this can help them keep the big picture of a subtopic and a text in mind. The easiest structure to discern is that of main ideas and supporting details. One peek at their notes will give you all the data you need. Are they organizing their notes by structure (whether it is the structure of the text or the category of research they are doing)? Or are they simply filling a page with fact upon fact? It is certain that you'll find that some readers need help recognizing the author's points, or main ideas.

Help students move from collecting facts to organizing information into the author's points—the main ideas and supporting details.

In some instances, especially with some of your struggling readers, you may find that the work you need to do is pretty foundational. For example, we all know the student who reads and reads, only to conclude that the entire section he or she has just read was about one, very cool fact. Then there is the factoid collector. His or her notebook will be filled with facts from the text, often copied verbatim. Often these students spend more time writing than reading, and feel their job as a nonfiction reader is to collect all that they learn in writing.

In either instance, you'll want to help these students step back from a text, identify the main idea of a section, and collect corresponding details. It often helps to start this work by asking students to attend to text features. "Let's look at the pictures and the

MID-WORKSHOP TEACHING

Readers Take Stock of Their Reading Behaviors

"Researchers, will you pause to take stock? What I mean by this is: will you assess your overall reading situation right now? You have learned a lot about how to approach a research project, and the one thing you have definitely been taught is that you *don't* just open up one book and read, read, read. You first do some orienting, you figure out the big subtopics, categories, questions.

"So—you just started researching your own particular corner of your topic. Will you think for a moment about whether you are approaching your particular subtopic (say, the effects of the drought, the science of a tornado) in the way you have learned to approach a research topic? Think about how we approached the more general topic of weather." I gestured to our chart.

ANCHOR CHART

To Research Well . . .

- Get ready
  - Get to know your resources
  - Sequence texts, easy → hard
  - Figure out the main subtopics, categories, and questions
  - Plan for team research roles

Gesturing to the final bullet, I acknowledged, "Okay, so when you're planning your own work, you don't plan for *other people's* research roles unless there are two of you on a subtopic, but you *do* make an action plan for yourself. What will you read first, and how will you read it? Have you been following this chart or have you already (within fifteen minutes!) forgotten everything I taught you? If so, correct your ways quickly before I see and worry that my teaching isn't working!"

headings," you might say. "Does this give you any clues about what this section might be about?" Of course, depending on the level of the text a student is reading, the features may or may not be supportive. From there, you might teach students to attend to the topic sentences at the beginning and end of sections of texts, checking to see if the author sums up what the section is about. Looking for repeating words or phrases can also be helpful. Seymour Simon, for instance, who is famous for his enthralling text and gorgeous photographs, does not use headings or chapter titles in most of his books. It is up to the reader to ask: "What is this page about?" While Seymour Simon does not use headings, he *does* give many other clues as to the main idea of each section. In his book about lightning, for instance, he writes about the different kinds of lightning. He begins one particular page with the sentence: "There are three main kinds of lightning." Then, throughout the text, he repeats the word "kind." When writing about cloud-to-ground lightning, he writes: "It is the kind we know most about . . ." "The third kind . . ." the next sentence begins. When a reader reads attuned to repeating words and topic sentences, one can discern that this page is about the different *kinds* of lightning.

Still, there are students who will argue that this section of text is about how lightning "leaps across a gap of clear air between two different clouds" or other cool facts. For those students, testing potential main ideas is often helpful. In order for something to be a main idea, there must be several corresponding details that relate to it. "Can you find two or three more details about how lightning jumps from cloud to cloud?" you might ask. (They won't be able to.) "When something turns out to be a detail, not a main idea, we try again," you'll suggest. Harken students back to any of the strategies above and try again, testing the proposed main idea by checking to see if it has corresponding details. Many teachers find it helpful to remind students to make a "small" sign by holding their thumb and forefinger half an inch apart for details, and a "big" sign by stretching their arms apart for when they find a main idea.

SHARE

Rereading and Revising Notes so They Match Text Structure

Channel research teams to reread their notes through the lens of text structure.

"Researchers, I know you are dying to meet with your research team and start teaching each other what you have learned, but I'm going to ask you to do one more day of reading and research before you bring what each of you has learned to the entire team. And for now, I need to teach you something super important, so will you come to the meeting area with the text you're reading and your reader's notebook?"

Once the kids had gathered, I said, "Earlier today I asked if you had remembered to orient yourself to your topic and your materials before diving in, to read a more accessible text first, and so forth. You'll remember watching that video a week or so ago about the oryx, a threatened species that is being saved by the Phoenix Zoo. Remember that we found the video was organized into a problem-and-solution structure? (The problem was the animals are nearly becoming extinct, the solution is that the zoo is trying to save them.) The point of that work we did together, you'll recall, was that it can help to think about how a text is structured, as you read. What structures do you remember?"

The kids called off various kinds of structures and referenced the "Common Nonfiction Text Structures" chart that listed signal words that cued them in to the presence of one text structure or another. I nodded. "And you recall my suggestion that it often helps to take notes on nonfiction reading that echo the text structure of the texts you are reading, right?" Kids nodded.

"I'm glad you remember that instruction because my goal in teaching is always to teach stuff you will use for life. So now my question is this: will you look back at the text you have been reading, and think about how that whole text is structured? Then will you look at your notes, and think about how your notes are structured? In a few minutes, you'll talk to someone from your research team about that."

After just a few moments I asked children to talk. Many agreed that their notes weren't actually structured at all. "If your notes aren't structured, go back and reread them. Star the parts that should be in capitals, and find a way to link things that should go together. While you do that, I'm going to add on to our anchor chart."

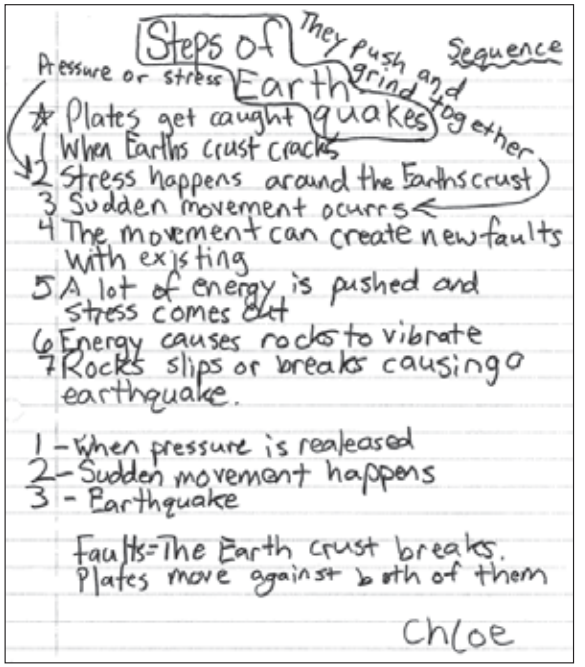

Steps of Earthquakes
They push and grind together
Sequence
Pressure or stress
★ Plates get caught
1 When Earths crust cracks
2 Stress happens around the Earths crust
3 Sudden movement ocurrs
4 The movement can create new faults with existing
5 A lot of energy is pushed and stress comes out
6 Energy causes rocks to vibrate
7 Rocks slips or breaks causing a earthquake.
1 - When pressure is realeased
2 - Sudden movement happens
3 - Earthquake
Faults=The Earth crust breaks. Plates move against both of them
Chloe

FIG. 8–2 Notice the way Chloe attends to the text structure in her notes

ANCHOR CHART

Researchers Take Notes that Follow the Structure of Their Texts

BOXES AND BULLETS

Main Idea or Subtopic

- Supporting detail
- Supporting detail
- Add more bullet points if your text includes them

SEQUENTIAL

Main Idea or Subtopic

1. First thing that happens
2. Second thing that happens
3. Add more steps if your text includes them

COMPARE AND CONTRAST

Similarities between two things

- First similarity
- Second similarity
- Add more similarities if your text includes them

Differences between two things

- First difference
- Second difference
- Add more differences if your text includes them

CAUSE AND EFFECT

An action that happens first; the reason something else happens	→	What happens as a result; the consequence of the first action
Detail about the action; add more details if your text includes them		One result of the action; add more results of the action if your text includes them

PROBLEM AND SOLUTION

A problem	→	**A solution to the problem**
• **Detail about the problem** • **Detail about the problem** • **Add more details if your text includes them**		• **Detail about the solution** • **Detail about the solution** • **Add more details if your text includes them**

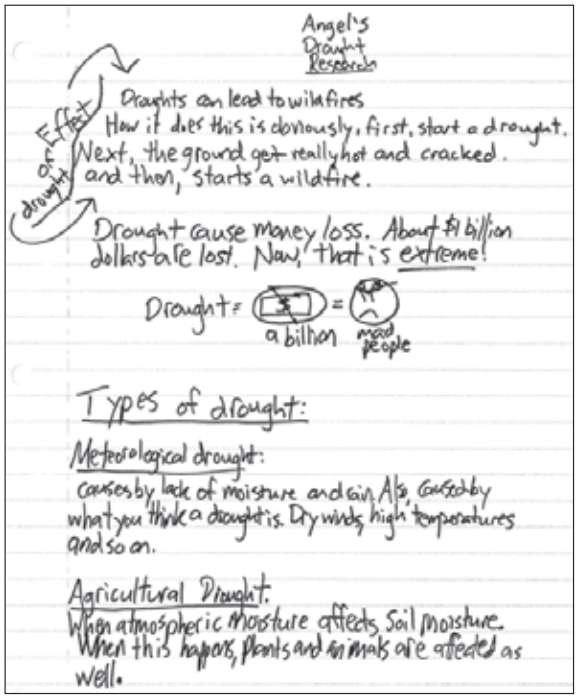


FIG. 8–3 Angel's notes show multiple text structures: effects of droughts and types of droughts

GATHERING MATERIALS TO SUPPORT RESEARCH PROJECTS

Readers, for homework, begin to collect information and materials to support this research project. You might find materials for your own team, or you might find materials that support other teams, but either way, your help is important. This effort may take more than just this evening, but get started doing this.

If any of you want me to set you up to work at our school library before school starts tomorrow morning or during recess tomorrow, I can do that.

Here are a few suggestions for gathering materials:

- Ask an adult if they will take you to the public library, our school library, or a bookstore to get a book or two on your topic.
- Conduct Internet research using a kid-friendly search engine like awesomelibrary.org, kids.gov, or americaslibrary.gov.
- Be on the lookout for articles that have to do with your topic. Ask adults to help you look through magazines and newspapers.
- Check out kids' magazines like *Time for Kids*, *Scholastic*, *National Geographic*, and others. Most of these magazines also have websites.
- Look at any newspaper and you will find a section on the weather. You may even find articles that relate to weather events around the world.

Then, of course, begin learning from that material or from whatever you brought home from school. As you learn, remember to orient yourself to a text, to think about what the big parts of the topic seem to be, and to take notes that show you are working with some awareness of text structure. As you start to take notes from a variety of books and articles, it's important that you keep track of which source your notes are coming from. As you gather more information, you may find that some of the information conflicts, or builds on another bit of information, and you may want to cross-check your sources. When you are taking notes, be sure to jot down which source you are getting your information from. The title and author will do.

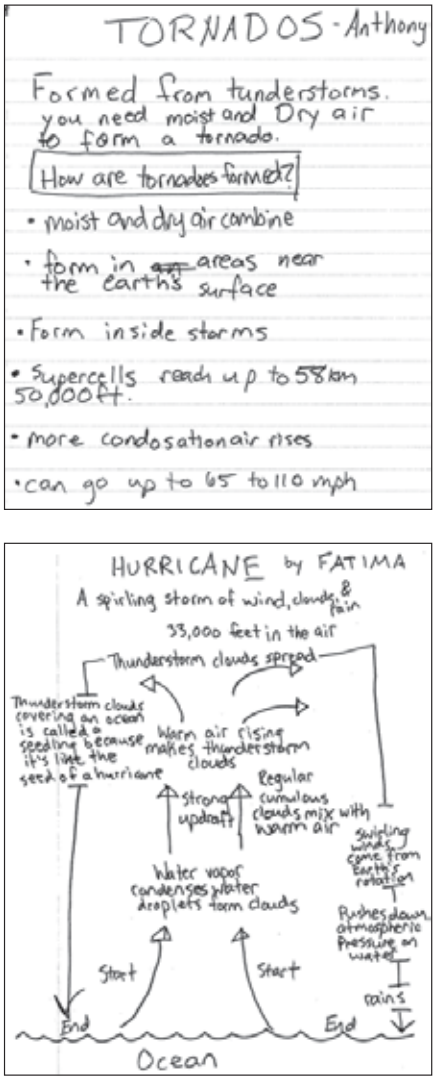


FIG. 8–4 Anthony and Fatima's notes demonstrate the way students should make decisions about the format of their notes.

Session 11

Readers Find—and Angle—Evidence to Support Their Claim

IN THIS SESSION, you'll teach students that readers study historical evidence to determine their own point of view, and then they analyze the evidence to figure out how to make it support their point of view.

GETTING READY

- ✔ Display the image of *King George III in coronation robes.* A link to this image is available in the online resources (see Teaching).
- ✔ Prepare a template to help students figure out how to spin evidence to support their argument, "Ways to Spin Evidence to Fit Your Argument" (see Teaching).
- ✔ Project the **image** of a woman hugging her husband as he heads off to war for students to analyze for perspective. A link to this image is available in the online resources (see Active Engagement).
- ✔ Create a chart of prompts that support students explaining why evidence seems important (see Conferring and Small-Group Work).
- ✔ Display Benjamin Franklin's "Join, or Die" cartoon. A link to this cartoon is available in the online resources (see Conferring and Small-Group Work).

THIS SESSION BEGINS a two-day progression of work that culminates in your students reenacting the Second Continental Congress debates about independence. In May of 1775, delegates from the thirteen colonies convened in Philadelphia. Their meeting was prompted by the outbreak of military encounters between Patriots and the British army; the Battles of Lexington and Concord took place less than a month before the meeting began. Your students will step into history and become delegates to this Congress. At the Congress they will debate the question "Should the colonies become independent from Great Britain?" Just as at the Continental Congress itself, you will have students who come down on either side of this issue.

Starting today, students will read with their role in mind—Patriot or Loyalist. Even though the previous lesson allowed students to revisit the causes of the revolution from the point of view of the Loyalists, most of your students will likely be inclined to side with the Patriots. To ensure that enough students argue from a Loyalist perspective, explain that the most skilled debaters are those who can argue from a point of view not necessarily their own. Then, ask for volunteers to take on the role of a Loyalist. If not enough students volunteer, counsel them into becoming a Loyalist through a conversation during lunch or at recess. You may choose to encourage your strongest readers to take on this role. Though they may be initially reluctant to take on the side of the British, the engaging work of debate, argumentation, and stepping into character will soon overshadow their momentary reluctance.

After you have assigned roles, you will need to teach students to read with their role in mind, gathering evidence that supports their case. Today's minilesson begins this work. Students will need to look at primary and secondary sources asking of themselves, "Can I use this to support my argument?" or "How can I angle this document to support my idea?"

Some might say that teaching students to spin evidence to make a case means teaching them to engage in slippery practices. Yet in the digital age, where students are flooded with information from innumerable sources, students must learn that even seemingly unassailable statistics are employed to support the stories that authors wish to tell. By teaching

students to read with the goal of supporting their argument, you will make students more discerning about what they read in the world around them.

"Students must learn that even seemingly unassailable statistics are employed to support the stories that authors wish to tell."

You will want to carefully evaluate how far your students have come by the conclusion of today's session. By the share of Session 12, your students will be asked to debate the question they begin researching today, providing strong reasons and evidence to support their position. You may find you need to add in an additional day between these two sessions for students to continue research and angle evidence to support their claims. This additional time will be particularly beneficial for your students who are arguing as Loyalists, as they are likely newer to researching this position.

MINILESSON

Readers Find—and Angle—Evidence to Support Their Claim

CONNECTION

Introduce students to the Second Continental Congress, and suggest that they'll need to be looking for information with their role in mind.

"Readers, today is an exciting day for us. I want to announce to you that two days from now, we will be staging our own Second Continental Congress. Each of you is going to become either a Loyalist or a Patriot and debate the question, 'Should the colonies become independent from Great Britain?'

"To do this, you're going to need to take up the role of either a Loyalist or a Patriot delegate to the Congress. It will be challenging to argue the side of the Loyalists. Can I see some volunteers who are willing to do that challenging work?" After half a dozen students volunteered, I channeled a few others to join them, so soon half the class had agreed to argue for each side of the debate.

"Preparing for the Continental Congress will be almost like a crash course of law school.

"Most people think that lawyers just stand up and speak eloquently. But the true secret to winning cases—as all great lawyers know—is knowing what to do with the evidence. They kind of look at something—maybe it's a scrap of hair stuck to the wall, or a fingerprint and first think, 'Geez, this is never going to help me!' But then they stand back for a moment, and ask themselves the key question: 'How can I use this itty-bitty piece of evidence—this scrap of hair—to make my point? How can I make this fit the argument I'm trying to make?'"

Name the teaching point.

"Readers, today I want to teach you that readers look at historical evidence and ask themselves 'What does this tell me? What can I make of this?' And if you have looked at enough evidence to decide on your point of view, the question becomes: 'How can I use this to support my point of view?'"

◆ COACHING

Deliver this introduction with both enthusiasm and gravity. If you do, expect that students will be turning to each other with smiles of excitement. They may even begin chanting "Go, Patriots!" If they do, let them exult for a moment as you smile at their delight, then motion when it's time to return to the task at hand.

At this point, you might straighten your back, to make the lawyer character come alive for the kids.

TEACHING

Use an anecdote to show how readers might angle evidence to support their idea, then demonstrate how they might do this with a primary source document.

"Readers, when reading fiction, you developed theories about the characters and the books, and then you read on with that theory as a lens. If your theory was, 'Rob learns that he shouldn't hold things in, he should talk about them,' then you'd read a bit of the story—say about the rash that he had—and you'd think, 'Could this rash relate in any way to my theory that it is toxic for Rob to hold his sadness in? *Might* the rash be a way to show that the sickness a person holds in ends up coming out in other ways?'

"When you did that work, you took something—the rash—that definitely didn't at first glance appear to be about Rob holding in his sadness, and because you were looking through the lens of that theory, you thought, '*Might* this possibly go with my theory? Could I use this as evidence?' People even word that a little differently, saying, 'Could I *spin* that as evidence?' to acknowledge that the reader has to make the evidence fit the argument.

"I'm telling you that because for the next two days, you'll be reading material that includes primary source materials about the American Revolution. You'll be reading with your theory in mind—which for some of you is that the colonies *should* declare independence from Great Britain, and for others, your theory will be, 'No, we should ask for other things, but remain as part of the British Empire.' Now here's the challenge: The materials you read won't come tagged 'This is evidence for the Patriots' position' (or the Loyalists' Position), any more than the rash in *The Tiger Rising* came tagged as evidence for the theory that Rob needed to stop holding in his grief. Your job will be to read the material through your lens and to think, 'Might I be able to use this as evidence in my side of the debate?'"

Remember to channel students to consider both sides of the event when they pick the evidence that helps them prove either the Loyalists' side or the Patriots.

Channel readers to study a seemingly irrelevant picture and to look from a particular angle. Show that you can spin material to turn it into evidence for your side of the debate.

"Right now, let's study this image as if we are all looking from the Patriots' point of view. Think about what you see and think, and about what I see and think. You'll notice that I keep my argument in mind and look for ways I can make the image fit my argument."

I displayed an image of King George III, wrapped in coronation robes made of mink.

"Hmm," I said to myself, studying the image intently. "Let's see. This is King George III. I know he's the King of England at the time of the American Revolution. So I guess that image is not for me, since it's the Loyalists who want him as their king, not me. I'm on the Patriots side." I started to take the image off the document camera. Then I paused, my hand in midair for a moment, clutching the image.

"Hang on," I said. "I need to remember that often the material doesn't come with a sign on it 'Good for This Side' or 'Good for That Side.' It sometimes depends on how the material is spun. Let me look again and think some more. How can I use this to support my point of view?"

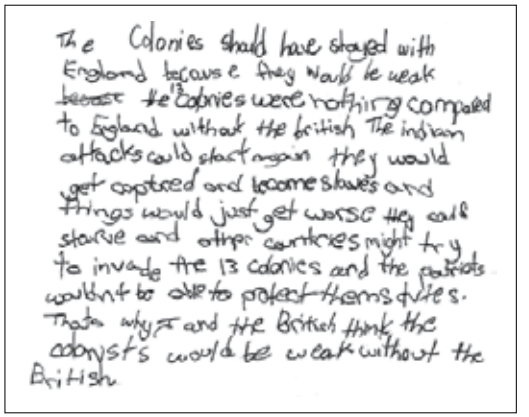

The Colonies should have stayed with England because they would be weak because the 13 colonies were nothing compared to England without the british. The indian attacks could start again they would get captured and become slaves and things would just get worse they coul starve and other countries might try to invade the 13 colonies and the patriots wouldn't be able to protect themselves. That's why I and the British think the colonists would be weak without the British.

FIG. 11–1

Again, I looked at the picture. "I notice something about King George III here. He's wearing these fancy robes on his shoulders. I think they could be mink, and that is *expensive*. The robes also have gold trim. I'm trying to prove that the British don't actually need the colonists' money, that the French and Indian War hasn't destituted them, and that they just want to tax the colonists so they can spend more money on themselves. So I'm beginning to wonder if I could use this image to support my point. . . ."

I looked up into the air, thinking and leaving time for kids to think. In short order, kids' hands were shooting into the air. I asked for their input and one said, "You could show the photo as an *example* of the British spending lavishly on themselves, and say that's why they needed to take money from the colonies."

Debrief in ways that accentuate the replicable and transferable nature of what you and the kids have been doing.

Nodding, I recapped for the students what we'd done. "Did you see how I almost let that image go, because at first glance, it looked like evidence for the other side? But then I realized that I could spin it to fit an argument I want to make *against* the British. You'll want to look for opportunities do similar work with whatever you read. "Here is a template that you can follow to help you figure out how to spin the evidence to support your argument."

Ways to Spin Evidence to Fit Your Argument

This (document type: painting/letter/advertisement) shows _____.

I notice that _____.

It could support my argument because _____.

ACTIVE ENGAGEMENT

Channel students to analyze a second image, this time from the Loyalists' perspective.

"Now it's your turn to try this without any help from me. Here's another image. Will you try thinking from the Loyalists' perspective?" I said and displayed another image, this one which showed a woman hugging her husband as he heads off to war. "If you were a Loyalist, how would you use this in your argument against splitting up from Britain? Use the template I made to help you structure your thinking."

As students talked to their partners, I called out reminders. "Remember, keep your argument in mind as you study this image," and "Use the smallest details to your advantage," and "Try thinking, 'They could have . . . but instead they . . .'"

LINK

Invite students to continue their research, considering how each piece of evidence they examine could support their argument.

"Readers, when you head off to do your research today, know that you have just today and tomorrow to prepare for your side of the debate. You'll want to make sure to have plenty of evidence to support your argument. As you are reading your texts, always keep in mind the perspective of the people you are representing. Remember to use the template I made to support you in this work. At the end of today, you'll be able to caucus with others who share your same perspective and show each other some of the evidence you have collected for your debate thus far. Get started!"

Searching for Evidence to Support a Position

THE WORK OF TODAY'S SESSION is very challenging. Not only are students reading densely packed primary and secondary sources, trying to glean their meaning and purpose, but now we are asking them to extract evidence from these sources to support a particular viewpoint. So you may find that some students need reminders about how to read these difficult sources to understand them, while others might benefit from support in reflecting upon the significance of details.

Have students do close reading and analyzing of primary sources.

Remind students that they can apply what know about close reading of texts to primary sources. To build their knowledge of their subtopics, students have been rereading and reexamining a variety of texts carrying different lenses, such as rereading to find main idea and author's purpose. As they look closely at their primary sources, students could also reread looking for information, then reread the same text looking for patterns. Each time they read the texts students are learning to see more than if they just read the text through once.

If students struggle to understand the content, purpose, or perspective of a primary source, remind them about the questions they need to ask of a primary source, to understand the meaning and significance of the document. This is true for visual sources as well as for text sources. I pulled a chair next to George, who was looking at a political cartoon with a puzzled look on his face, clearly having trouble trying to figure out what it meant. "I see you have an old political cartoon. What do you notice about it?" I asked. He said, "It's a snake cut up into pieces, and it says 'Join, or die.' But I don't know what it means, or which side of the argument it goes with."

"I can see why you might be puzzled. But look carefully at the details. What are those letters on each segment of the snake?" George replied, "I see N.Y. and N.J. Are those New York and New Jersey? Maybe that means these other ones are the other colonies."

MID-WORKSHOP TEACHING

Readers Build Their Case with Plenty of Evidence

"Readers, can I have your eyes and ears for a second?" Once students were attentive, I continued. "I want to tell you about a bit of news I just heard." I removed a note from my pocket, and read it aloud. "Dear Colleague," I read, "Tomorrow, there are going to be record rains in the area. It will be the greatest rainfall since 1920."

The kids looked startled for a moment. I said, "What do you think is the best thing to do next?"

"Think about the risk of flooding," suggested one student. "Cancel school," suggested another. Finally Joselen said, "I'd find out who said that and if it is true."

"Good call," I said. "There is a lot of misinformation flying around this world. So how would you find out if this is a credible forecast?"

"I'd ask you where you got that information?"

"I'd ask my mom if she heard the same thing," Angela said.

"I'd go to weather.com," mentioned Jose. "Or maybe watch the weather report on TV."

"What you've just done," I said to them, "is that you have recognized that researching the credibility of a source is key. And one thing many of you are saying is that just reading something in one source isn't reliable. To make a strong argument, you need to speak with the power of many sources behind you. As you continue your research today, keep that mind as you gather sources to make your case."

FIG. 11–2

"I think you're on to something. So if all of the parts of the snake represent colonies, what does the caption 'Join, or Die' mean?" I said. George replied, "Hmm, . . . I think it means the colonies need to join together, that they won't survive if they don't."

"Good thinking. Now remind me, who made this cartoon?" George looked back and said, "Ben Franklin. And I know he's a Patriot, so this is definitely some evidence I can use for my side of the debate."

I left George with a quick reminder of the transferrable work he had done. "Remember George, anytime you're studying a primary source, it helps to ask questions about what you see and who made the source. These questions can help you understand the significance of the source."

Challenge students to reflect on evidence found in primary sources.

As students study their primary sources, you will probably see them becoming more skilled at noticing the details in primary sources, whether they are studying images, letters, or paintings. So the challenge for them may not be so much in what they see, but in reflecting on the significance of the evidence they find in their primary sources, especially in the ones that seem at first one sided. If this is the case, you can teach students that one way to develop a key point is to find direct quotes in primary sources that highlight, support, or illustrate the key point.

Remind them that it is important to explain why that quote, image, description, or word seems important. You can also encourage them to do this by offering additional prompts to help spark their thinking:

- This fits with my theory because . . .
- Most people might say . . . but I say . . .
- Could it also mean . . . ?
- What you just said is making me realize . . .
- Another way to look at this is . . .
- At first I thought . . . but now I'm starting to think that actually . . .

Your students will probably need you to prompt them to reread their primary documents to make their case using the evidence they find. For more support you might have partnerships do this work together.

SHARE

Readers Select Their Strongest Evidence

Channel students to review all of their evidence, selecting the strongest pieces of evidence to support their position.

"Readers, a strong position is bolstered by lots of evidence. It is also bolstered by selecting the strongest evidence. These are the pieces of evidence that will knock your opponents socks off and drive the decision in your favor. You can do this by looking over your notes and selecting the *best*, the most compelling, pieces of information to support your position.

"Lay out all the pieces of evidence that you have to support your position." I gave the students a moment to do so and then continued, "Now rank them from strongest to weakest. You might think of it as a race. Which piece of evidence would take first place? Second? Third?" Some students moved their notes around, creating a line of evidence going from strongest to weakest. Others added numbers to their notebook pages. "Turn and explain to your partner why you put your evidence in that order. You might think, 'What makes this piece so compelling?'

"Once you evaluate the strength of your evidence, you decide what to include in your argument and what to leave out. With a partner, talk about which of the pieces you would keep and which you would leave out. Remember you want to select the strongest pieces of evidence to ensure your position is compelling." I gave the students time to turn and talk, listening into the conversations and then reconvened the class.

"Tomorrow you will debate. Remember that you'll want to state a strong position and support that position with several pieces of strong, compelling evidence. If you think you need to find stronger evidence than what you have now, you have tonight to research."

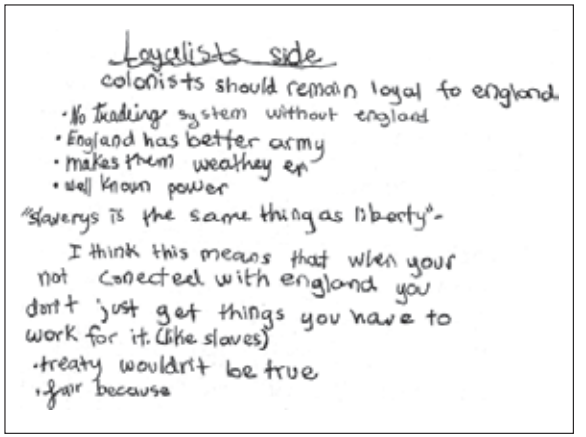


FIG. 11–3

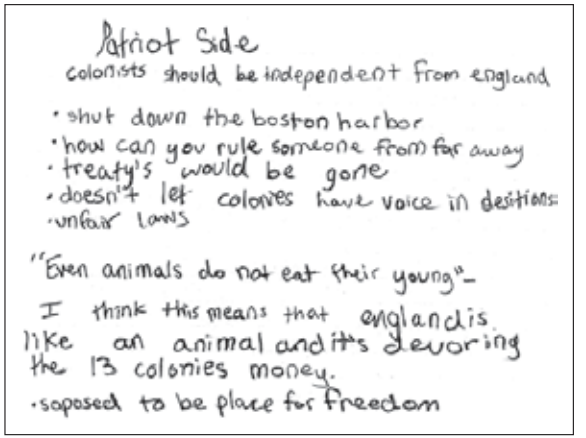


FIG. 11–4

SESSION 11 HOMEWORK

PLANNING TO DEFEND

Readers, today you learned how to select evidence from your sources to support your position. You remembered that there are always at least two sides to every story. And you remembered that everyone has their own viewpoint on events—even people who lived long ago, in the past.

Tonight, continue to think about the arguments that can be made for your side in this debate. Whether you are representing a Patriot or a Loyalist, how would the people on your side have viewed the coming conflict? What was their perspective? And how can you represent that perspective with the evidence you have gathered? In our next session, you will be speaking out. You will use your evidence to try to convince others to take your side.

Don't forget to keep up with your independent reading tonight. Be sure to log your reading when you have finished.


Determined
Persistent
Persevering
Motivated
Focused
Resilient
Ambitious
PROTECTION OF COLORED TROOPS

Session 11

Turning to Primary Sources to Better Understand History

IN THIS SESSION, you'll teach your students that historical fiction readers often deepen their sense of an unfamiliar era by studying images—photographs and illustrations from the time period.

GETTING READY

- ✔ Before the minilesson, read aloud Chapters 12 and 13 in *Number the Stars*.
- ✔ Have on hand a novel with an unfamiliar setting, such as *Out of the Dust*. Prior to the session, find dramatic images of that setting by photographers such as Dorothea Lange to display to students (see Connection).
- ✔ Before this session, gather photos of King Christian X on his horse Jubilee and German tanks in Copenhagen. Have small copies tucked into your book to show kids how you keep them close as you read (see Teaching and Active Engagement).
- ✔ Prepare and display the chart "Synthesizing Nonfiction (Images & Text) into Stories" (see Teaching and Link).
- ✔ Distribute folders of nonfiction materials to children. We've provided some materials and recommendations on the Online Resources, and of course, you can extend these (see Link).
- ✔ Display and update the anchor chart "Readers of Historical Fiction . . ." (see Link).
- ✔ Be prepared to shift students after ten minutes from studying these images with their club members to reading their novels, with these images in mind (see Mid-Workshop Teaching Point).
- ✔ Distribute copies of "A Theme . . ." chart (see Conferring and Small-Group Work).
- ✔ Note chart "Use Search Terms to Find Historical Images" is in Digital Resources. You may want to reference it (see Conferring and Small-Group Work).
- ✔ Prepare "Using Images to Deepen Understanding of What You Read" chart (see Homework).

TODAY you launch students into the final bend of the unit. In this bend, students will turn to nonfiction texts and images, including primary sources from the time period, to deepen their contextual understanding of the historical era of their novels. They do this in large part to understand their characters' historical perspectives. Adult readers do this all the time. When we're reading a novel that refers to Eva Braun, we research to see what she really looked like. If the characters in our novel head out with the Donner Party, we read up on the dark adventures of that unhappy band.

It will help to think about the work adults do, translating that into strategies that students can learn. Reading *Memoirs of a Geisha*, I wanted to see what a geisha looks like. The text referenced something that was so otherworldly that I needed some information. Other times, a text seems to assume a background that the adult reader doesn't have. Reading *The Book Thief*, I checked maps and dates to understand the movement of groups of people in that book. There are times when I get so fascinated by the fictional characters that I end up wanting to read about true people who resemble the fictional ones. How many readers graduate from learning about fictional characters in *Number the Stars* to learning about real people in *Anne Frank: The Diary of a Young Girl*?

You will need to prepare folders of nonfiction materials to give to your students. Over the next three sessions, they will study images, print and digital texts, and primary sources from the time period. This work starts today with students studying images from the time period.

You'll set kids up to use images from the time period they are reading about as a way to quickly engage with this period. An effective way to help kids get ready to read about unfamiliar subjects is to provide some images that will help them visualize. You are literally helping them picture what people looked like, what they wore, and, if you can find the images, what kind of stuff was happening then. With Google Images, the Library of Congress, and myriad museum archives available, primary source historical images are just a click away.

Your children are apt to overgeneralize from one photo, for example, to assume that most kids in a particular era suffered from hunger. If you're worried about overgeneralizing, then choose your images to create a balanced view—include an image of a carefree child to contrast with the somber one.

"An effective way to help kids get ready to read about unfamiliar subjects is to provide some images that will help them visualize."

As you teach today, be mindful that you are supporting cross-text synthesis. Reference that strand of the Informational Reading Learning Progression. You are also continuing to help children with the "Analyzing Perspective" strand.

MINILESSON

Turning to Primary Sources to Better Understand History

CONNECTION

Describe feeling a little lost as you read, and then tell how you found some images to help you picture the scenes in your novel.

"Readers, have you ever been reading along, and suddenly you realize, 'I can't really picture this'? It's like you were reading, and everything was fine. Then you realize that you're not really picturing the characters or the place? Or maybe some detail emerges, and you begin to wonder whether you were picturing things all wrong."

I saw a few nods and continued. "When I first read a story set in the Dust Bowl, I kept wondering what the Dust Bowl really looked like. Was it . . . a bowl? Was it a big round ball of dust?" I held up a copy of *Out of the Dust* and saw more nods.

"Readers, you don't have to wonder what things probably looked like. Usually, you can find out. That's the glory of living in an age when so many photographs and illustrations have been archived—that means collected—digitally. If I want to know what the Dust Bowl looks like, I can go to a museum site on a computer. Or I can just go to Google Images and enter 'Dust Bowl photographs.' And *wow!*" I displayed the page of Dorothea Lange photographs and other powerful images that appear with this quick search. "Look at that! It doesn't look like a *bowl* of dust so much as a *sea* of dust. Now I can see what characters in that time were really coping with.

"You can do this too, readers. When you're reading about a time or place you haven't experienced, you don't have to wonder what people and places looked like."

Name the teaching point.

"Today I want to teach you that readers of historical fiction often study images—photographs and illustrations—from the time period, synthesizing them into relevant parts of their novels, to understand the time period better."

◆ COACHING

Notice that readers are engaged in cross-text synthesis, a skill that is actually on the Informational Reading Learning Progression. Fourth-graders need to be able to collect and merge information from two texts. Here, you suggest they can bring maps, photographs, and relevant expository texts to bear on their reading of fiction.

TEACHING

Explain that you tuck related articles, photos, maps into your novels. Illustrate with your demonstration text, showing a photograph that relates to that text.

"Readers, I know you often put Post-its in your books, and then carry your books around, filled with all those notes. Listen up. Not only do I put Post-its into my books, I put other stuff there as well. I might tuck a newspaper article or a photograph or a map behind the front cover of a novel—anything that helps me 'get' my book more. I'll show you a new picture that I recently stuffed into my copy of *Number the Stars*."

The picture I show is of King Christian X of Denmark, riding his horse Jubilee through the streets of Copenhagen. It was taken in 1940.

"I bet you know who this is. It's King Christian X of Denmark and his horse Jubilee. When we were reading about the king riding Jubilee through Copenhagen, I thought, 'Really? Riding a horse through the city?' There's no way I could picture one of our presidents riding a horse through a city, especially a city occupied by the enemy!"

Take students through some of the steps of studying and talking about an image, layering in some technical vocabulary so they'll have language to describe what they see.

"I'm going to show you how readers use images to understand a story more deeply. Right now, we are talking about the way a photograph can enrich reading, and you'll see how the photograph helps with envisioning. But keep in mind that other materials like a timeline or a map or a video could help, too. As I use this photograph to help my reading, will you do similar thinking alongside me? Then you can compare the ways that you and I think between this photograph and *Number the Stars*. After a bit, I'll stop and it will be your turn to go on with this work."

I added, "I'm thinking, 'What part of the novel does this go with?'—aren't you? It reminds me of the part of the book where Annemarie is telling Kirsti about the king. I remember wondering what the king really looked like." I opened the book to that passage and read:

> *King Christian was a real human being, a man with a serious, kind face. . . . Each morning, he had come from the palace on his horse, Jubilee, and ridden alone through the streets of Copenhagen, greeting his people.*

I screwed my face up, as if thinking hard. "When I first read this, I pictured a big, strong horse with big feathers in his mane—sort of a fairy-tale horse. I tried to picture the king. I thought he would wear a crown and a cape like a superhero."

I returned to the picture. "The first thing I'm thinking is whether the picture fits with what I had been thinking. So I had been picturing a fairy-tale man and his horse in feathers and capes, galloping through a dark street, like Prince Valiant. But the first thing I notice in the photo is how real it looks and how serious. In the foreground, in the front, there is

Note that you tell kids that when you first read the text, you pictured things in a way that is dramatically different from the way things are represented in the image. You want to show that your envisioning improves because of the photograph.

this tall, serious man riding a big horse. And no, the horse doesn't have feathers, but he is a big, strong horse. He looks proud.

"Next, I try to look at the details, in case they can help me understand the facts of the time. Behind the man on the horse, in the background, I see other people, who look like ordinary people! There's even a girl, here in the right side, trying to pedal a bicycle alongside Jubilee. It's almost like a parade!

"I also try to understand people's experiences, their perspectives. So what am I learning? Danish people ride bikes. Also, they don't have guards separating the king from the people. I can see why Annemarie admires King Christian so much, can't you? No wonder the Danish people loved him! He looks admirable. With all his people following along behind him—that's what I'll picture now when I picture King Christian and Jubilee!"

Debrief in a way that names the strategies you used so that students can follow these same steps.

"Did you see how I first thought about what the picture reminded me of in the book? I even went back to the actual page, to remind myself what I had read, and how this picture could fit into the story. Then I compared what I had been picturing before looking at this image to what I actually see in the image. I took my time, and looked in detail at things in all the parts of the picture. Finally, I thought about how this picture changed my perception of things. In this case, it made me admire King Christian more, and understand why Annemarie and her people loved him so much.

"Do you think you can do this? Would it help you to see some images from the time period?" Lots of nods.

"I jotted the strategies we just used with this picture," I said, pointing at this chart.

Synthesizing Nonfiction (Images & Text) into Stories

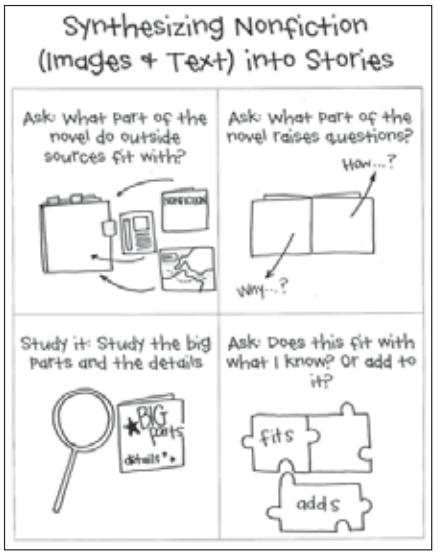
- Ask: What part of the novel do outside sources fit with?
- Ask: What part of the novel raises questions?
- Study it: Study the big parts and the details.
- Ask: Does this fit with what I know? Or add to it?

ACTIVE ENGAGEMENT

Set children up to try the work you just demonstrated, practicing looking closely at an image from the time period, using it to deepen their envisioning. Then channel them to compare.

"Let's give you a chance to try this with another image related to *Number the Stars*. There are probably millions of images you can think of that might help us picture Copenhagen during the war. I printed this one of Copenhagen, once the Germans came. It shows tanks rolling into this gentle city." I displayed the picture.

You don't pause to actually call on children during this demonstration, but inviting them to compare their responses engages them in the work. Notice how you layer in some technical terms such as foreground, background, margin. *Also, appreciate how this envisioning leads to new insights about the people in the book.*



"Why don't you take a moment to study the image, and tell each other what you notice. Remember to ask these questions," and I referenced our chart.

The children, who had been a little open-mouthed as the image sank in, began to talk quietly. As they did so, I voiced over, "Remember to look at all the parts—the foreground and background, the corners and margins."

As children talked, I circulated. After a bit, I voiced over. "I know you aren't holding the book so you can't reread parts it references, but you can think, 'Does this fit with what I know? Add to it?'"

Summarize what children just did, complimenting them on their work and highlighting some insights.

"Readers, I love the way you were so specific and detailed as you described details in the picture. I was especially impressed, though, at how this image moved you. A lot of you said things like 'I hadn't really pictured how awful it was, the tanks, or how scary and dangerous it seems' and 'This picture really helps us imagine how terribly brave Annemarie's family, and Peter, and her sister are. They are fighting against tanks!'"

It's likely that your students are still imagining that the Nazi occupation of Denmark involved a few soldiers on street corners, as they learned about from the opening chapter. This image is shocking. Was this *what "a peaceful occupation" of Denmark entailed? This image highlights the courage that Annemarie and her family show, resisting* this *force.*

LINK

Send children off to do this work with their own books and images, specifying that they should spend some time alone with the image(s), before comparing with their club.

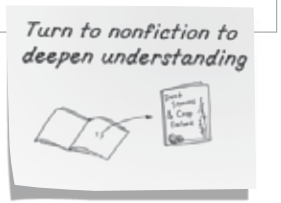
"Readers, I know you're eager to do this work with your club and in your own books. In your baskets, you'll find a folder that has a variety of images. I suggest you do these steps. Step 1, gather your club around this folder and lay out the images. There is more than one copy of some of them. Step 2, each of you take an image and think, 'What part of the novel does this go with?' Reread that part. Step 3, spend some time studying the image, using the "Synthesizing Nonfiction (Images & Text) into Stories" chart to guide your work. Work with your club mates to do this."

As students were studying the images from the time period they were reading about, I circulated, murmuring, "Don't forget to read the captions!" and pointing to some of the information that resided there. After a few minutes, I signaled to clubs that they should gather to synthesize their thinking. As they got started, I updated the class anchor chart to include a new bullet:

ANCHOR CHART

Readers of Historical Fiction . . .

- Read analytically, studying parts that clue them in to the facts, feelings, or setting
- Collect and organize key facts: who, what, where, when, why, how
- Keep track of the major character's timeline, the historical timeline, and how they intersect
- Realize that a character's perspective is shaped by the times and his/her roles
- Determine themes and support them with evidence from across the story
- Lodge big ideas in small moments, small details, and objects
- Take into account the minor characters
- **Turn to nonfiction to deepen understanding**



Studying Images to Learn about History

TODAY'S WORK will ignite energy in the room. Students will love the opportunity to see pictures of real-life people and places from the time periods about which they are reading. At the start of reading time, students will huddle around photographs.

You'll probably find that some students need pointers about how to study the pictures in their folders. Just as you've already taught students to linger in parts of a text, you will now want them to linger over parts of the visual images. You might teach them that after an initial look at the whole image, they can take out their pretend magnifying glass and zoom in, one corner at a time, to study the details. You could use the King Christian picture to model how doing this work allows readers to notice—and learn about—so much more than what you first noticed in the minilesson. Now you can notice the cobblestone versus paved streets, the row houses, the everyday dresses and suits men, women, and children wore. Model that you think, "What does this part help me know about the historical time and place?" You will want to use literary language as you discuss the images—terms such as *foreground*, *background*, and *margins*. Then channel students to do similar work with any of the books they have read across the unit.

Children will only be talking together about these images for five or ten minutes, so you'll want to move quickly to reach more than one club. You might remind children that they can read images with lenses they have been applying to their novels. "You can notice the tone, the mood of the setting in a photo, just as you notice this in a novel." Students can also think, "What does the photographer want me to think and feel and know about this time, this place, these people?"

Encourage students to shift between "I see . . ." or "I notice . . ." toward "I'm realizing . . ." or "This makes me think. . . ." With the "A Theme . . ." checklist and the "Determining Themes" strand of the learning progression in hand, you can teach students that the same guidelines apply to *any* interpretation—whether it be about a story, a photograph, a piece of nonfiction, or life in general. Remind them to put together *all* the details they notice, making sure their ideas about the picture connect with the entire image.

If you are teaching with access to at least one iPad, smart phone, or laptop, even if they are your own personal device(s), you might make a center that has one of these devices, and a sheet that has some search terms (see digital resources for this list), so that your readers can begin to search for historical images on their own, with just a bit of scaffolding. You might have Google Images open on your device. In the Digital Resources, we have a "Use Search Terms to Find Historical Images" chart that you might distribute to help students search using terms that will pay off for them.

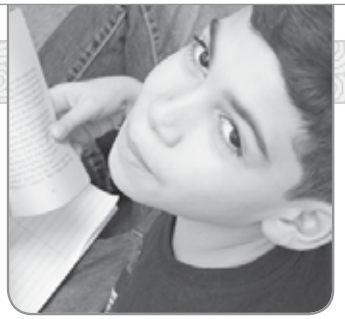
MID-WORKSHOP TEACHING

Synthesizing Images into Stories

After club members worked for about ten minutes, I said, "Club members, wrap up your book club conversations so you can get some time reading. You'll want to make some decisions about these images before you go back to your own book. Will you keep the image in the folder? Will you put them into your books? Several of these sheets have more than one image—do you want to cut one out and tuck it into a certain page of your book, or your reading notebook? Take a moment to figure that out."

I waited as clubs looked at their images, deciding how they would use them. "Okay, as you go off to read, remember that you might keep some of these images by you, so that on your own, you can decide at a certain point in your reading if an image would be helpful, and then study it for a bit.

"Remember, too, that you're continuing to read, thinking about your characters, and their responses to the setting that you're learning more about. All of that—everything—will relate to the theme of the book, too." I gave the children a few minutes to organize themselves, then channeled them to go off to read.



SHARE

Understanding a Person's Perspective

Remind readers that the knowledge they gain from studying images of an era can help them understand the perspectives in their books.

"Readers, have you found places in your novel where you say, 'I would never have done what the character just did!'?" Children nodded, and I asked them to tell their club mates about one such time.

"Here is the important thing. As you are becoming wiser about a book and about the era in which it is set, you begin to understand that although *you* might not have acted as a character did, that character had reasons for the actions and choices that he or she made. One of your jobs as a reader is to use all you know from both inside and outside of a book to understand why a character feels or thinks as he or she does. I'm going to give you a few minutes to look back on one of your club's books—and you can use any book you have read—to settle on a time when you and the other members of your club didn't easily understand your character. Think of a time when you thought, 'Huh?'"

After children did this work, I said, "Readers, you'll remember that one of the important skills in this unit relates to understanding a character's perspective. Earlier this year you worked hard to understand the perspectives of not just the Colonists but also the Loyalists before the Revolutionary War. Will you, right now, work together to try to understand the perspective of your character? Remember to think about the reasons why a character might think and feel as she or he does."

SESSION 11 HOMEWORK

USING IMAGES TO HELP ENVISION WHAT YOU READ

Readers, tonight for homework, use images to deepen your understanding of your independent reading book.

Do you have access to a computer or another device and an online connection? If yes, use search terms to find images that might fit some passages in your book. If not, look for images in magazines, brochures, or other publications. I've included a chart of search terms that might be helpful.

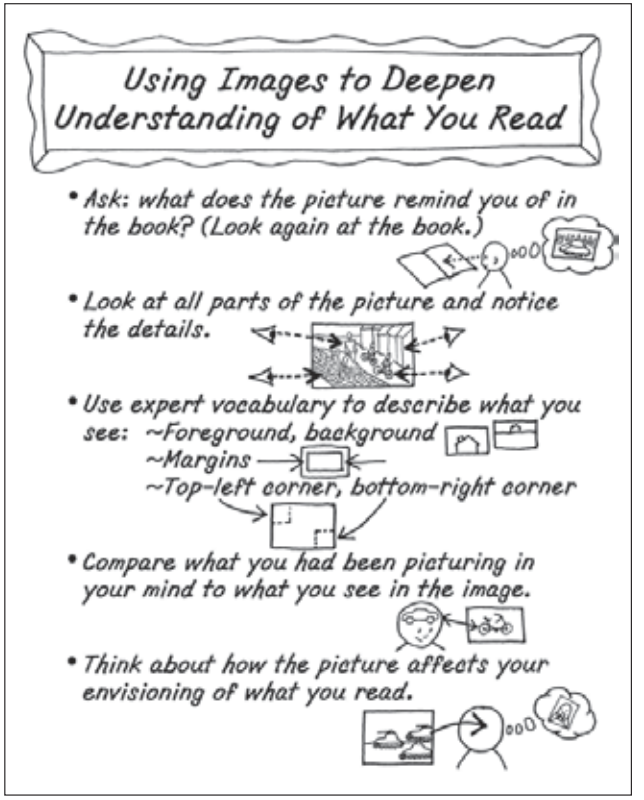
Choose a few strong images. Keep them handy as you start reading.

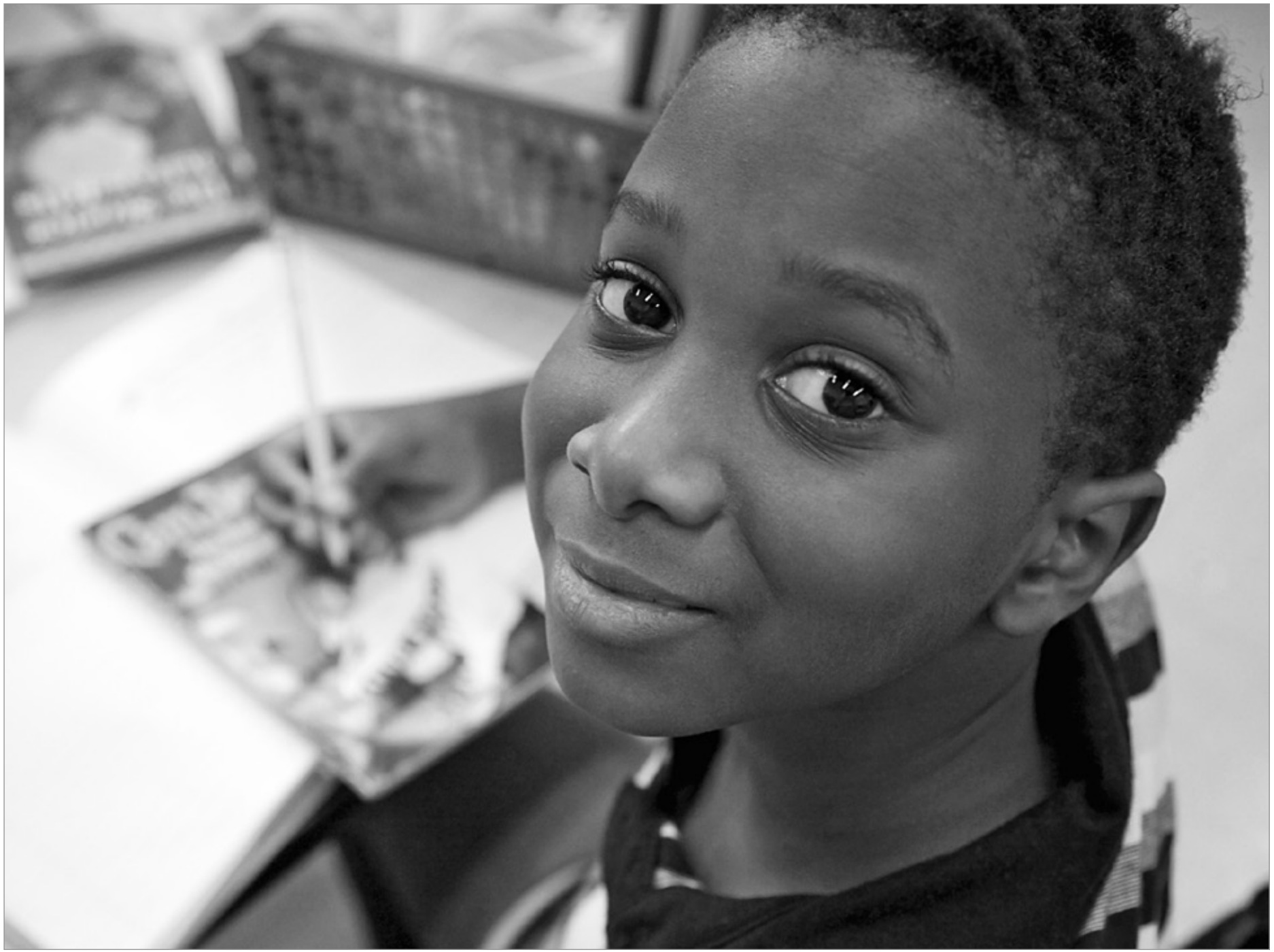
After you examine an image and think about it, jot a few notes. What are your thoughts or insights? Remember to use expert vocabulary to describe the imagery, as suggested in the chart. Think about and answer this key question: How does looking at the image affect how you envision your reading?

Then you can continue with your reading.

Use Search Terms to Find Historical Images

Great Depression • The Great Depression • Great Depression out-of-work photos • Great Depression children working	**WWII** • WWII propaganda posters • WWII home front • Paris/ Copenhagen/ WWII	**Civil Rights** • Civil Rights movement • Civil Rights protests • Segregation in America • Civil Rights children's crusade
Immigration • Immigration early 20th century • Immigration to America (Irish, German, Italian, Chinese, or other group) • Immigration Ellis Island	**Westward Expansion** • Westward Expansion • Wagon train • Lewis and Clark • Homestead Act • Pioneer children	**Civil War** • Confederate soldiers • Union soldiers • Civil War photos • Mathew Brady photos





Notes

PROFESSIONAL Development

Implementation and Professional Development Options

The *Units of Study* books are a curriculum—and more. Lucy Calkins has embedded professional development into the curriculum, teaching teachers the "why" and "how" of effective reading instruction. Through regular coaching tips and detailed descriptions of teaching moves, essential aspects of reading instruction are underscored and explained at every turn. The professional development embedded in this series can be further enhanced through the following opportunities.

IN YOUR SCHOOL OR DISTRICT

Units of Study Days

Through a one-day intensive session, teachers can get started unpacking the series' components, grasping the big picture of effective workshop teaching, and gaining an understanding of how to integrate assessment into the curriculum.

Contact Judith Chin, Coordinator of Strategic Development
judith.chin@readingandwritingproject.org
Phone: 212-678-3104

Multi-Day Institute for 40–300 educators

Invite a Reading and Writing Project Staff Developer to work in your school or district, helping a cohort of educators to teach reading and/or writing well. Host a "Homegrown Institute" for writing instruction, reading instruction, or content literacy. Tailored to your district's needs, the instruction and materials are specialized for K–2, 3–5 or 6–8 sections.

Contact Kathy Neville, Executive Administrator
kathy@readingandwritingproject.org
Phone: 917-484-1482

Leadership Support

Topics include planning for large-scale implementation, establishing assessments across the school or district, learning from walk-throughs, designing in-house staff development, and instituting cross-grade alignment.

ONLINE FROM TCRWP

Classroom Videos

Dozens of live-from-the classroom videos let you eavesdrop on Lucy and her colleagues' instruction in literacy workshop classrooms. These clips model the minilessons, conferences, and shares you will engage in as you teach the units of study.

View these videos at:
readingandwritingproject.org/resources/units-of-study

Resources

The Project posts important and useful resources throughout the year, including examples of student work.

Visit **readingandwritingproject.org/resources**

Twitter Chats

On Wednesdays from 7:30 – 8:30 P.M. EST join TCRWP and our colleagues for live chat sessions on topics supporting literacy instruction.
Follow them at **@TCRWP** or search **#TCRWP**.

Twitter.com/tcrwp

Distance Learning Teacher-Leader Groups in Reading and Writing

TCRWP's online Teacher-Leader Groups bring together potential teacher-leaders from schools across the nation. Led by Senior Staff Developers, each grade-specific group convenes for five two-hour sessions at crucial times throughout the year. These sessions enable teacher-leaders to think across the units of study and to explore methods of facilitating student transfer of skills from one unit to the next.

Visit **readingandwritingproject.org** for full support.

AT TEACHERS COLLEGE

Multi-Day Institutes at Teachers College

Teachers College offers eight institutes each year. Each of these is led by teacher-educators from the project, with other world-renowned experts joining as well. Institutes include keynotes, small- and large-group sections, and sometimes work in exemplar schools.

- Summer Institutes on the Teaching of Reading and Writing
- Literacy Coaching Institutes on the Teaching of Reading and Writing
- Content Area Institute
- Argumentation Institute

For registration and application information go to:
readingandwritingproject.org/services/institutes

ACROSS THE COUNTRY

Each year, the Reading and Writing Project and Heinemann offer several one-day workshops for teachers and administrators. These off-site seminars are held in selected locations across the country and focus on units of study for teaching reading and writing. The workshops are delivered by TCRWP leaders and are open enrollment events.

For dates, locations, and registration information go to:
readingandwritingproject.org/services/one-day-events/conferences
and **heinemann.com/PD/workshops**

Teachers College Reading and Writing Project

525 W 120th St, Box 77
New York NY, 10027
readingandwritingproject.org

NEW *from* Lucy Calkins

UNITS OF STUDY *for* Teaching Reading

A WORKSHOP CURRICULUM ◆ Grade-by-Grade, K–5

Lucy Calkins *with* Colleagues *from the* Teachers College Reading and Writing Project

"This series builds on decades of teaching and research—in literally tens of thousands of schools. In states across the country, this curriculum has already given young people extraordinary power, not only as readers, but also as thinkers. When young people are explicitly taught the skills and strategies of proficient reading and are invited to live as richly literate people do, carrying books everywhere, bringing reading into every nook and corner of their lives, the results are dramatic." **—Lucy Calkins**

GRADE 2 SHOWN

Following on the success of the *Units of Study in Opinion, Information, and Narrative Writing, K–5*, the new grade-by-grade *Units of Study for Teaching Reading, K–5*:

- provide state-of-the-art tools and methods to help students move up the ladder of text complexity
- build foundational reading skills and strategies
- support the teaching of interpretation, synthesis, and main idea
- provide all the teaching points, minilessons, conferences, and small-group work needed to teach a comprehensive workshop curriculum
- include the resources to help teachers build and evolve anchor charts across each unit
- help teachers use learning progressions to assess students' reading work, develop their use of self-monitoring strategies, and set students on trajectories of growth
- give teachers opportunities to teach and to learn teaching while receiving strong scaffolding and on-the-job guidance

Learn more at
unitsofstudy.com/teachingreading

@HeinemannPub

Heinemann.com | P 800.225.5800 | F 877.231.6980

Houghton Mifflin Harcourt

Heinemann
Dedicated to Teachers

ABOUT THE AUTHORS

Lucy Calkins is the Founding Director of the Teachers College Reading and Writing Project, a New York City-based organization that has influenced literacy instruction around the globe. In that role, Lucy's greatest accomplishment has been to develop a learning community of teacher educators whose brilliance and dedication shines through in the Units of Study books, which are quickly becoming an essential part of classroom life in tens of thousands of schools around the world. The power of the Units of Study and TCRWP can be felt, too, in the schools that bear their distinctive mark: a combination of joy and rigor in the classrooms, and entire school communities—teachers, principals, parents, kids—who wear a love of reading and writing on their sleeves.

Lucy is the Robinson Professor of Children's Literature at Teachers College, Columbia University where she co-directs the Literacy Specialist Program—a masters and doctoral program that brings brilliant teachers and coaches to TCRWP schools everywhere and to the Project itself. She is the author or coauthor of several score of books, including *Pathways to the Common Core: Accelerating Achievement* (Heinemann 2012), which was on the New York Times education bestseller list, and a sister series, *Units of Study in Opinion/Argument, Information, and Narrative Writing, Grades K–8* (Heinemann 2013–14).

Emily Butler Smith (EdD) is a Senior Research Associate and Lead Staff Developer at TCRWP. She is the coauthor of *The Lens of History* in the Writing Units of Study series. Emily's research interests have focused on reading-writing connections and content literacy. As part of her doctoral work at Teachers College, Emily became a resident researcher in an inclusive third-grade classroom, tracking the development of a few writers across a semester, in particular analyzing ways in which their study of mentor texts lifted the level of their writing and their understandings of writing. Emily has for years helped to lead the TCRWP Content Literacy Institute and leads an ongoing collaboration between TCRWP and the Colonial Williamsburg Foundation, which comprises week-long summer institutes, study groups that meet throughout the school year, and a core group of teacher leaders, and is dedicated to supporting literacy-rich history instruction. Emily draws on all of this in her staff development work across the US and internationally.

Grace Chough is a Lead Staff Developer at TCRWP. In her work at the Project, she supports teachers, coaches, and administrators throughout New York City, across the U.S., and in Shanghai, China. Grace works closely with schools to create lasting structures that promote a culture of learning that leads to best practices in literacy. In this endeavor she draws on her MEd from Teachers College in the English Education Department, and her work as an instructor at Teachers College, working with Lucy as a teaching assistant in a writing instruction course and teaching seminars for student teachers. Grace has led a teacher leadership group focusing on literature and qualities of good writing and presented at institutes in New York and around the country on teaching reading and writing. She is most inspired when she is in the midst of children, teachers, coaches, and principals, making meaning out of their reading, writing, and teaching lives.

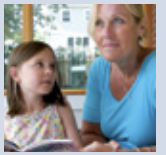
Mary Ehrenworth (EdD) is Deputy Director for Middle Schools at TCRWP. Through that role, she supports literacy-based school reform in schools across New York City and the nation, and in a handful of other countries. As one of the coauthors of a book that has taken the nation by storm, *Pathways to the Common Core: Accelerating Achievement* (Heinemann 2012), Mary is in demand as a speaker on the CCSS and on secondary-school standards-based reform. Mary majored in art history and worked for a time as a museum educator—passions that shine through her first book, *Looking to Write: Students Writing through the Visual Arts* (Heinemann 2003).

Mary is the coauthor of two books in this series—*Historical Fiction Clubs* (Grade 4) and *Fantasy Book Clubs* (Grade 5)—and four books in the Writing Units of Study series—*From Scenes to Series* (Grade 1), *The Research-Based Argument Essay* (Grade 5), *Investigative Journalism* (Grade 8), and *Position Papers* (Grade 8). Her interest in critical literacy, interpretation, and close reading informed all the books she has coauthored with Lucy Calkins, including those in the *Units of Study for Teaching Reading*, Grades 3–5 series (Heinemann 2010).

Alexandra Marron is a Staff Developer, Researcher, and Writer-in-Residence at TCRWP. Her responsibilities include leading a yearlong study group for master teachers, presenting at conferences, teaching at summer institutes, and above all helping teachers and principals in dozens of schools lead state-of-the-art reading and writing workshops. Ali is the coauthor of five books in the Writing Units of Study series—*Writing About Reading* (Grade 2), *The Literary Essay* (Grade 4), *Narrative Craft* and *Shaping Texts* (Grade 5), and *Personal Narrative* (Grade 6). Ali has played a leadership role in developing learning progressions in argument writing, and participates in a study group on the subject, sponsored by the Council of Chief School Officers, involving Educational Testing Service and TCRWP. Prior to this work, she taught at PS 6, and while there contributed to the book *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* (Heinemann 2008.)

Mike Ochs taught in New York City, Washington, D.C., and Mississippi before joining TCRWP as a staff developer. He has led site-based staff development in schools across the country, helping hundreds of teachers build strong reading and writing workshops. Mike is especially dedicated to the work of helping all kids become engaged and thoughtful readers of informational texts, and is himself a writer of nonfiction texts for children. Mike has also contributed to many publications for teachers, including working to support several books in the Writing Units of Study series, as well as the original nonfiction unit of study, *Navigating Nonfiction in Teaching Reading, Grades 3–5* (Heinemann, 2010).

Janet Steinberg was a teacher and a data specialist in the Bronx before joining the Project as a data specialist and staff developer. She has a deep interest in using data to support instruction, and in finding principled ways to respond to the pressures around us without losing our way. She has special expertise in content-area literacies, especially in history, in teacher effectiveness work, in supporting high-needs students, and in using a knowledge of high-stakes assessments to allow us to be in a position to influence policy. That position of influence comes, in part, from achieving on measures that others deem important, and Janet has a laser-like focus on doing that, while holding tight to the principles and the rigor and authenticity of reading and writing workshop instruction.



Kathleen Tolan is a Senior Deputy Director of the TCRWP. In that capacity, she has special responsibility for the Project's work with reading instruction. Kathleen organizes instruction for staff developers and the Project's four summer institutes, and plays a lead role in the Content Literacy Institute and the coaching institutes. She works closely with school principals, assistant principals, literacy coaches, and teachers to bring about schoolwide change in the teaching of reading and writing. She also provides staff development at schools in Brooklyn, Harlem, Manhattan, and Scarsdale, and each of those schools has become a TCRWP teaching site.

Kathleen is the coauthor of four books in this series— *Building a Reading Life, Reading to Learn,* and *Research Clubs* (Grade 3) and *Interpreting Characters* (Grade 4); as well as two books in the Writing Units of Study series—*The Literary Essay* (Grade 4) and *The Literary Essay* (Grade 6). She also was the coauthor of five books in the previous *Units of Study for Teaching Reading, Grades 3–5* series (Heinemann 2010), and is featured in many of TCRWP's videos.

For more than thirty years the **Teachers College Reading and Writing Project** (*readingandwritingproject.org*) has been both a provider of professional development to hundreds of thousands of educators and a think tank, developing state-of-the-art teaching methods and working closely with policy makers, school principals, and teachers to initiate and support school-wide and system-wide reform in the teaching of reading and writing.

Heinemann
DEDICATED TO TEACHERS™

ISBN 978-0-325-07797-0