



Holyoke Public Schools

English Language Arts Curriculum Map

Response to Literature –Classic Novels

Grade 8

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Overview of Curriculum Maps

Goals:

1. To ensure that students are exposed to a rigorous curriculum in every school and every grade.
2. To have consistent instruction and assessment district wide
3. To prepare students for the MCAS text
4. To explain what is expected to be covered in each ELA unit of study

Expectations:

The district's expectation for students to successfully meet the *Massachusetts English Language Arts Standards* and the *Massachusetts English Language Proficiency Benchmarks and Outcomes for English Language Learners*. In order to help facilitate this, teachers are required to follow curriculum maps. The successful implementation of these maps requires the teachers to read the literature outlined in the map and complete the written assignments prior to planning their lessons. Reading the literature and completing the written assignments is an essential part of lesson planning. A binder has been provided to help teachers keep track of the ELA work.

Feedback to Students:

Feedback needs to happen daily in the classroom. There are many ways to give feedback. Conferencing, observations, questions asked during the workshop, and written responses to students' work and notebook entries.

ELA Map Components:

1. Read Aloud/Think Aloud
 - o Modeled Reading
 - o Shared Reading
 - o Interactive Reading
2. Independent Reading
 - o Guided Reading Group
3. Readers/Writers Workshop
 - o Opening
 - o Work Period
 - Guide Reading
 - Guided Writing
 - o Closure

ELA: Evidence of Learning Artifacts

CHARTS & WORD WALLS & TEACHER ASSESSMENT PORTFOLIO & BULLETIN BOARDS	NOTEBOOK ENTRIES	WRITING FOLDER	PORTFOLIO
<p><u>CHARTS</u></p> <p>As indicated in the <i>America's Choice</i> Author, Genre, and First Thirty Days Guides</p> <p>Evidence of <i>25 Book Campaign</i></p> <p>Evidence of the School Wide <i>Book of the Month Campaign</i></p> <p><u>WORD WALLS</u></p> <p>As appropriate to the Unit of Study with Visual Support</p> <p><u>TEACHER ASSESSMENT PORTFOLIO</u></p> <p>Status of the Class Conference Notes Small Group Instruction Notes Informal/Formal Assessment Data</p> <p><u>BULLETIN BOARDS</u></p> <p>Standards Based Bulletin Boards with Teacher Commentary (specific to the genre) and Student Reflection</p> <p><u>GENRE BOARD</u></p> <p>Standards based genre board with all information pertaining to the genre of study is located</p>	<p><u>Daily Responses</u> to Reading Strategy/Skill Modeled</p> <p><u>On-going</u> Summary of Books Read (Reading Book Log)</p> <p><u>On-going</u> Conference Notes</p> <p><u>On-going</u> notes for Book Talks</p> <p>Notes & Charts for Future Reference</p> <p>Word Study Section (vocabulary)</p>	<p>Draft and Revisions of Formal Reading Work Project</p> <p>Draft and Revisions of Formal Writing Work Project</p> <p>Draft (notes) of Formal Speaking/Listening/Viewing Work Project</p>	<p>Formal Reading Work Project w/Rubric & Self-Reflection</p> <p>Formal Writing Work Project w/Rubric & Self-Reflection</p> <p>Formal Speaking/Listening/Viewing Work Project w/Rubric & Self-Reflection</p>

Probing Questions When Conferencing

The teacher's role in conferencing for understanding is to ask questions that will:

- 1 Clarify student understanding
- 2 Get at the objective of the lesson
- 3 Go deeper into the author and genre studies
- 4 Uncover misconceptions and misunderstanding
- 5 Compare and contrast

The students' role is to be an active participant by:

1. Explaining their strategy or thinking
2. Asking clarifying questions to the teacher and other students
3. Being active listeners
4. Using language effectively to express themselves

When conferencing the teacher and students can use one or more of these suggested questions:

Reading:

- 1 Is this book like any other you have read? How?
- 2 What is the theme of your book?
- 3 What is the plot/main idea of your book?
- 4 Describe the conflict/problem in your story
- 5 Have the characters evolved/changed from the beginning of the book? How?

Writing:

1. Explain what you mean by?
2. Is there another way you can begin/end your writing?
3. What organizational structure are you using? Why?
4. How can you add more details?
5. What will you work on next? (follow up for next conference)

Overarching Unit Goals & Standards

Unit Goals:

- Students read within the narrative genre and apply reading habits and analysis of literature read, demonstrating proficiency in knowledge of the genres
- Students produce a book review – 1 classic novel
- Students utilize oral communication skills to discuss and present their understanding of responding to literature during class discussion, book talks, author chair, and book discussion groups

Massachusetts English Language Arts Content Standards: (major focus for this unit)

- 8.14 Make judgments about setting, characters, and events and support them with evidence from the text.
- 8.24 Interpret mood and tone, and give supporting evidence in a text
- 8.25 Interpret a character's traits, emotions, or motivation and give supporting evidence from a text
- 11.4 Analyze and evaluate similar themes across a variety of selections, distinguish theme from topic
- 12.4 Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central character influence the resolution of the conflict
- 14.4 Respond to and analyze the effects of sound, form, figurative language and graphics in order to uncover the meaning in poetry
- 15.6 Identify and analyze how an author's use of words creates tone and mood

Massachusetts English Language Proficiency Benchmarks and Outcomes for English Language Learners:

- S.4.10 Express an opinion about text or film in an organized way using supporting details
- S.3.48 Ask questions to clarify meaning in an academic context
- S.3.60 Elaborate on and extend other people's ideas using extended discourse

New Performance Standards:

- E.1b Students read and comprehend at least four books about one issue or subject, or four books by a single writer, or four books in one genre, and produce evidence of the reading
- E3c Students prepare and deliver an individual presentation

Unit Work Products

WRITING WORK: RTL (book review: comparing 2 classic novels) w/Rubric & Written Self-Reflection

The student produces book reviews that:

- Introduces the topic, engages the reader and develops the reader's interest, and conveys a knowledgeable stance
- Demonstrates a comprehensive understanding of the work(s), focuses on the "big ideas" of the work(s), makes assertions about the meaning and/or quality of the work(s), and presents interpretation and/or evaluation in a well organized and coherent manner
- Summary, if present, provides enough detail so that the reader can understand the interpretation or the summary, provides adequate evidence from work to support interpretation or evaluation, and quotations, if present, support interpretation or evaluation
- If discussing two or more works, focuses on genre elements that the works have in common in a very general way; and may note similarities or differences between the work(s) and own experiences
- May use knowledge of literary techniques and/or concepts (e.g., plot, theme, rhyme) to explain interpretation or evaluation
- Provides a sense of closure to the writing
- Applies an understanding of the rules of the English language by demonstrating control of grammar, paragraph structure, punctuation, sentence construction, spelling, and usage

READING WORK:

The student will:

- Read at least four books related to the genre and record in annotated book log
- Use reading habits to respond to books read
- Prepare Book Talk notes
- Reflect on Book Discussion groups (teacher choice of end product)

SPEAKING, LISTENING, & VIEWING: Formal Book Talk w/Rubric & Written Self-Reflection

The student produces a book talk that:

- Includes parts of the book such as: title, author, genre, major events, connections, a passage from the book, recommendations, and stays within the 3-5 minute time frame.
- Focuses on specific academic content, using appropriate vocabulary and syntax, recognizable organization, clear pronunciation, eye contact, and appropriate volume, intonation, pace, visual aids, and gestures. (S.4.9, S.4.14, & ELA 3.4)

INTRODUCTION OF UNIT

In this unit, students will review the core procedures associated with the readers and writers workshop. They will practice reading and writing habits that will be extended throughout the year, including the HPS commitment to “reading a minimum of 25 books or book equivalents (approximately 1,000,000 words) per year from a variety of genres. Students will use various peer response group processes to present their writings and receive comments from peers and instructors based upon rubrics. The students will continue to develop their skills in the narrative writing process. They will read and respond to a variety of narratives, analyzing these narratives for effective strategies and noting characteristics of the genre. They will write personal narratives incorporating the elements of narrative writing. Students will demonstrate an understanding and control of the conventions of the English language in both written and spoken formats. They will increase their mastery of content vocabulary.

“Judgment is the heart of the genre.”

Other Resource Materials

- *America’s Choice – Genre Study – Response to Literature Compendium for ELL Learners (chapters 1- 5)*
- Various traditional literature texts (folktales, legends, fables, fairy tales, tall tales, and myths) – stories that are passed from one generation to another through out history
- Traditional classic literature for adolescents (i.e. short stories, novels, etc.)
- *America’s Choice - Reading Monograph Series: Elementary/Secondary*
(Especially: “Talking About Books” and “Book Discussion Groups”)
- *America’s Choice - Writing Monograph Series*
- *America’s Choice – Book Talk Rubric*
- *America’s Choice – Readers Workshop Lessons: “The First 30 Days”*
 - *Revisit Independent Reading Expectations, i.e. Choosing “Just Right” Books
 - *Book Discussion Groups
 - *Book Talks
 - *Conferencing

FRONTLOADING THE GENRE

Approx 1 week

The scaffolds English Language Learners need to succeed in a genre study extend beyond the scope of the lessons in the grade level genre studies. “Frontloading” is the teaching that occurs before the genre study to provide the background knowledge ELL students need to increase their comprehension of the genre study. In order to facilitate the language needs of students, teachers should apply the strategies they have learned during the Category (ELL) training they have received and provide the following scaffolds:

- Prior to beginning this unit, teachers will need to introduce students to the genre of response to literature (RTL).
- Teachers can do this through a variety of techniques such as shared reading and writing activities and by explicitly modeling the process of how-to complete each task before having students independently complete an assignment and by giving students time to work in pair to practice a task prior to working independently
- **It is expected that teachers will follow the lessons laid out in the ELL compendium for the genre study: Response to Literature**
- The standards for the work product and example of student work that meets the standards need to be posted and utilized. The students need to know at all times the expectation for their work. An interactive bulletin board that highlights student work meeting standard during the course of the study is one method that can be used to assist students
- Teachers are expected to complete the work products prior to and along with the students to use as a model during the unit’s lessons

Please note: ELL students may require additional supports throughout the unit. Such as language frames, graphic organizers, etc. Please consult with the ELL teacher on your team and with the district ELL coaches for support in meeting the needs of ELL students. Your building ELA coach will also be able to assist you with any modifications or accommodations that are necessary to ensure the success of all students.

CURRICULUM MAP
- Response to Literature –
Classic Novels

RATA & IR	OPENING	WORK PERIOD	CLOSING	STUDENT WORK
<p>Model reading habit or strategy</p> <p>Teacher chooses text from the traditional genre of study and models a reading habit or strategy – allow for the students to participate in shared & interactive reading activities where appropriate.</p> <p><u>Please note:</u> All students need to have access to the text for the RATA</p> <hr/> <p>During IR students apply the habit or strategy modeled and practices during shared and interactive reading while the teacher takes a guided reading group</p>	<p>Chapter 2: Frontloading the Genre</p> <p>Goal: Students will build an understanding of the genre and “tune” their ears to the elements of the genre</p> <p>Approx 1 week</p>	<ul style="list-style-type: none"> ○ Students will make a judgment about a topic and create a poster that supports their judgment about the topic 	<p>Students will reflect and share out on the day’s learning</p>	<p>NB –Daily entries as indicated in the frontloading lessons</p> <p>Poster of the judgment made about a student’s topic</p>
	<p>Chapter 3: Section I: Understanding Response to Literature - Narrative Lessons 1-6</p> <p>Goals:</p> <ul style="list-style-type: none"> • Students will read and critique various book reviews (classic novels) and draft their own book review • Students will participate in literature circles to analyze and discuss their texts (see resources) <p>Note: Teachers will need to model how to effectively participate in a literature circle (see resources)</p> <p>Approx 3 - 4 weeks</p>	<ul style="list-style-type: none"> ○ Read narratives (traditional literature) and notice attributes of a book review ○ Students “try out” various blurbs regarding the text they have read ○ Students use mentor texts (book reviews) as models to craft their writing ○ Guided writing groups with teacher ○ Students will participate in literature circles 	<p>Share out the various blurbs and draft book review (traditional literature) they have written</p>	<ul style="list-style-type: none"> <input type="checkbox"/> NB – Try-outs of various blurbs <input type="checkbox"/> NB – Try-outs of authors craft (leads) <input type="checkbox"/> Draft of book review (narrative) to be used in Chapter 5 (lessons 12 – 15)

RATA & IR	OPENING	WORK PERIOD	CLOSING	STUDENT WORK
<p>Model reading habit or strategy</p> <p>Teacher chooses text from the traditional genre of study and models a reading habit or strategy – allow for the students to participate in shared & interactive reading activities where appropriate.</p> <p><u>Please note:</u> All students need to have access to the text for the RATA</p> <hr/> <p>During IR students apply the habit or strategy modeled and practices during shared and interactive reading while the teacher takes a guided reading group</p>	<p>Chapter 5: Section III: Understanding Response to Literature – Building a Rubric Lessons 12-15</p> <p>Goal: Students revise and produce a RTL (book review) that meets standards (classic novel)</p> <p>Approx 1 week</p>	<ul style="list-style-type: none"> ○ Develop a rubric to use and critique their RTL ○ Revise drafts of their reviews (classic novel) incorporating RTL attributes and writers craft ○ Guided reading/writing groups with teacher 	<p>Students share out their RTL (classic novel)</p>	<p>Rubric for RTL</p> <p>FINAL PROJECT(s)</p> <p>Book Review (classic novel) w/reflection</p>

RATA & IR	OPENING	WORK PERIOD	CLOSING	STUDENT WORK
<p>Teachers will need to model how to give a book talk (based on a shared classroom text). In addition, teachers will need to instruct students on the elements of an effective book talk (see resources)</p>	<p>Book Talk (see resources)</p> <ul style="list-style-type: none"> ○ Students apply a reading habit during independent reading and record their reflections in their readers notebook ○ Students work towards completing their 25 books for the <i>25 Book Campaign</i> ○ Students work in guided reading groups with the teacher ○ Students record their book talk notes in their notebook ○ Students partner/buddy read ○ Students participate in literature circles <p>Approx 1 week</p>	<p>Formal book talks w/rubric & reflection</p>	<ul style="list-style-type: none"> <input type="checkbox"/> NB – reading reflections <input type="checkbox"/> NB – genre elements noted from shared and IR <input type="checkbox"/> Annotated bibliography of text read <input type="checkbox"/> <i>25 Book Campaign</i> documentation (school based) <input type="checkbox"/> Book talk form 	<p>Book Talk w/reflection</p> <p>NB entries documenting application of reading habits and skills</p> <p>Annotated bibliography of the 4 text read & 4 poems read</p>

Resources

Response to Literature

The responding to literature genre assessed by New Standards is recognized and assessed in many districts and states throughout the United States, and like other genres, it provides a rough template that defines expectations for a particular kind of writing. But it is important to note that it is only one of several ways that readers and writers respond to literature and only one of several encouraged by teachers in school. Responding to literature can take many different forms. All of them are valuable in a language arts curriculum.

Students may respond in writing to literature in a variety of ways and for a variety of purposes – to express their emotional reactions, clarify their thinking or attitudes, explore difficulties in their understanding, or simply to share their opinions with others to build a social relationship. Teachers sometimes design classroom activities that invite informal, imaginative responses wherein the focus is on helping children make connections to their own experiences and to other texts or authors they have read. Such connections deepen children’s understanding.

In the classroom, the development of more formal responses is supported both by these kinds of activities and by Accountable Talk. Accountable Talk is not empty chatter; it seriously responds to and further develops what others say, whether the talk occurs one-on-one, in small groups or with the whole class. When they engage in Accountable Talk, students learn to introduce and ask for knowledge that is accurate and relevant to the text under discussion. They learn to use evidence from the text in ways that are appropriate and follow established norms of good reasoning.

Built on this kind of scaffolding, formal written responses require students to examine texts thoughtfully and to draw evidence from them to make assertions and substantiate arguments. A good response to literature is never built on unsupported opinion. Polished and crafted for an audience, effective papers in this genre always demonstrate a comprehensive understanding of the work, and they persuade readers to accept the writer’s interpretation and/or evaluation of a work of literature by providing evidence.

The New Standards expectations for responding to literature in writing center on this more formal, school-based genre. In the world outside of school, this genre is realized in published reviews of books, poetry, short stories, or other texts. Reviews are judged for the writer’s ability to craft effective and defensible commentary – a coherent analysis that is supported by evidence.

The New Standards expectation for students within the response to literature genre require the student writers provide an introduction, demonstrate an understanding of the work, advance an interpretation and/or evaluation, include detail from the literature that support the writer’s assertions, use a range of appropriate strategies and provide closure. Supporting judgments with evidence from the text is at the heart of this genre.

Orientation and Context

There are many ways to introduce a response to a literary work, depending upon the writer’s purpose, but introductions usually share some common elements. Context is typically provided, such as the subject of the literature, the identity of the author(s) and the title(s) of the work or works that will be discussed. The writer may also attempt to engage the reader’s interest by suggesting a reason for the reader to want to read the literature or by using an attention-grabbing lead. Some writers articulate the main point of their response in the introduction.

Comprehension, Interpretation and Evaluation of Literature

The core of a response is the writer's interpretation and evaluation of the literature. Successful writers of this genre make assertions about the work that focus on the important elements of the text. They demonstrate comprehension of the work and a good grasp of the significant ideas of the work or passages in the work. They advance judgments that are interpretive, analytic, evaluative, or reflective, dealing with ambiguities and complexities in the text(s). They deal with questions about motivation, causality and implications. They typically comment on the author's use of stylistic devices and show an appreciation of the effects created. They make perceptive judgments about the literary quality of the work.

Effective writers of this genre illustrate their interpretations or evaluations of the literature (for example, evaluations of an author's craft, interpretations of a work's theme, etc.) with examples or other information about the text. It is common for writers to summarize or paraphrase the work, or relevant parts of it, but successful writers of this genre do not simply retell. They make choices about what to tell the audience and what not to tell, depending upon the points they want to make.

Writers of this genre also sometimes compare and contrast the work they are responding to with other works that they have read or with their own life experiences. They may draw analogies between events or circumstances in literature and events or circumstances in their own lives. In other words, they connect the literature to their life experiences and/or culture. They support their interpretations or inferences by explaining the characters' motives or the causes of events based on their understanding of people and life in general. They often use quotations to explain and support their interpretation of to illustrate aspects of the author's craft. Used appropriately, quotations add to the credibility of the writer's conclusion.

Evidence

When students write a formal response to literature, they make a judgment about something they have read or have heard read to them. This judgment can be evaluative ("I liked it because...") or it can be interpretive ("I think the author is saying..."). Successful writers of this genre develop credible arguments to support their judgments. Significantly, this genre requires students to go back in to the text to support their evaluation or interpretational. Although reader-response approaches stress the value of individual and unique encounters with text, reader-response theorists do not advocate the idea that every reading of a text is as good as any other. Louise Rosenblatt (1968) says that we must challenge students to be disciplined in the way they work with texts by 1) showing what in the text justifies their response, and 2) making clear the criteria or standards of evaluation they are using.

Because the deep structure of response to literature is argument, usually more than one assertion is put forward, and each is supported by evidence. Individual assertions add weight to the argument and relate back to the writer's overall interpretation or evaluation of the text. In order to make sense of the writer's interpretation or evaluation of a text, the audience needs adequate evidence – examples, details, quotation – along with explanations and reasons. Successful writers of this genre support their interpretation, inferences and conclusion by referring to the text, other works, other authors, or to personal knowledge. They move beyond purely associative or emotional connections between literature and their own experience (text-to-self connections) to explain how the connections they write about support their interpretations and evaluations.

They convince the reader through logic and with evidence that is both sufficient and relevant. They typically use connecting words associated with reasoning (because, so, the first reason). If they are comparing works, they make accurate and perceptive observation of the similarities and/or the differences between the works, and they support their observations by referring to the texts.

Successful writers of this genre express their feelings and reactions, but they do not overly rely on appeals to emotions or overstate their case. Although young children may often exaggerate or make sweeping generalizations, as they mature, their arguments are more often based on logic and reasoning. Successful writers of this genre do not make hasty generalizations marked by words like “all,” “ever,” “always,” “never.” They qualify their claims, using words like “most,” “many,” “usually,” and “seldom,” when such words would be more accurate, and they support their opinions with evidence.

Closure

Although a response to literature may not always have a formal conclusion, writers typically provide some sort of closure, such as a summing up of the writer’s perspective on the work. Writers of this genre often leave the reader with a fresh insight, a quotation or some other memorable impression.

Middle School Standard

Writing: The student produces a response to literature that:

- Engages the reader by establishing a context, creating a persona, and otherwise developing a reader’s interest
- Advances a judgment that is interpretive, analytic, evaluative, or reflective
- Supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge
- Demonstrates an understanding of the literary work
- Anticipates and answers a reader’s questions
- Provides a sense of closure to the writing

Benchmark Sample of Standard RTL

Analysis of: *The True Story of the Three Little Pigs!* By Jon Scieszka

We've all heard the story of the three little pigs. The big bad wolf comes to eat them up. He knocks on each door and threatens to "huff and puff and blow the house down." Poor little, innocent pigs, right? Not so fast, says Jon Scieszka. In his twisted version of the tale it is the pigs who are bad and the wolf who is poor and innocent. This is a funny tale with an important message-that people have to be careful about passing judgment.

Alexander T. Wolf intends to be a good neighbor, not a killer. He is just an unfortunate victim of circumstance. After deciding to make a cake for his "dear old granny", Al realizes that he needs more sugar. So he goes to his neighbor (who happens to be a pig) to borrow some. He does not have bad intentions toward his neighbor, but the pig's reaction to the wolf's being there causes a bad chain of events. The pig is unwilling to respond to Al's knocking because he is unwilling to help a wolf. Alexander decides that nobody is home and starts to go. But then, since he has a terrible cold, he sneezes and "the whole darn straw house fell down. And right in the middle of the pile of straw was the First Little Pig-dead as a doornail." Alexander didn't intend to kill the pig. It was his cold that did it. A cold that was made worse by the First Little Pig's refusing to let Al in.

The prejudice that the first pig showed toward the wolf runs in the family. The Second Little Pig also refused to let him in and so did the Third Little Pig. He shouted, "Get out of here, Wolf. Don't bother me again...And your old granny can go sit on a pin!" This causes the wolf to become very angry. To defend his grandmother's honor, the wolf tried to break down the pigs' door to beat him up. Now remember, the only thing that the wolf wanted was to borrow a cup of sugar to make a cake. It was the pigs who started trouble with their insults and their prejudice.

Of course, just at the moment the police arrive. "Big Bad Wolf" the morning papers announce. Al ends up looking in jail and the media sells lots of papers claiming he is a murderer. But, "Nobody knows the real story, because nobody has ever heard my side of the story."

Everyone believes that wolves are always the villains of the story, because that is how fairy tales always show them. The pigs, the police, and the media all judge the wolf unfairly. They stereotype Al because of his looks. The pigs refuse to open their doors. The police look him up even though he didn't commit a crime. The media destroy his reputation by making assumptions and changing the story until they get something that will make top headlines.

This kind of judgment happens in real life, too. Every day people are judged unfairly because of their looks, their age, or the color of their skin. It hurts them and it hurts the people who do the judgment. In Scieszka's story Al suffered, but so did the two pigs that died and the remaining brother who was left alone. Also, the taxpayers who had to pay for him to be in jail suffered. Scieszka's message is important for all readers to hear. People need to know that prejudice hurts everyone and that they should be very careful before making judgments.

Some Suggested Terms for Genre Boards and Word Walls

- Theme vs. Topic
- Character
- Setting
- Plot
- Judgment
- Opinion
- Tone/Mood
- Traditional Literature
- Resolution
- Universal

- Interpretation
- Evidence
- Support
- Audience
- Oral
- Generational
- Moral
- Lesson
- Rising Action
- Culture

- Turning Point
- Persuade
- Point of View
- Genre
- Simile
- Metaphor
- Antagonist
- Transformation
- Compare/Contrast
- Protagonist

When placing terms on a word wall, please have a minimum of three ways of defining the term, one of defining means should be a visual.

Some Ways to Define Terms on a Word Wall

- Visual
- Student definition
- Dictionary definition
- Synonym
- Antonym
- Part of speech
- Use in a sentence
- Use in mentor text
- Cognate
- Word analysis (prefix, root, suffix)

Example:

ORAL (adj.) cognate: oral

Sentence: Traditional Literature is **oral** stories passed down from one generation to the next.

Synonyms

Spoken
Vocal
Verbal

Antonyms

Written
Printed
Visual



What are Classic Novels and How Do I Choose?

Classic novels are works that have stood the test of time. The term “classic” can be interpreted to be works from the traditional canon and modern classics such as “*The Diary of Anne Frank*” and “*The Cay*”. It is important that high expectations are adhered to when choosing a novel – students need to be exposed to a variety of high quality literature in order to prepare them for high school and beyond. The novels need to be substantial in content in order to promote rich discussions.

When choosing novels to read with their students, teachers need to consider various factors such as: suggested authors from the Massachusetts Curriculum Frameworks, students’ reading ability, the readability of the texts, student interest level, and text themes and topics. When choosing a novel it is important to take all of the above into consideration. Ideally, teachers should review student’s reading interest inventory (taken in the beginning of the year), students’ IRI score, and any and all formative assessment data from the school year.

The two novels chosen should have some basis of comparison as to allow for a rich, authentic response to literature from students that will meet the standards. Such factors may be but are not limited to: character development, theme, topic, setting, same author, etc. If you are unsure as to what texts to choose please consult with the literacy coach in your building for a list of suggestions.

Massachusetts English Language Arts Curriculum Frameworks: Grades 7-8

GENERAL STANDARD 3: Oral Presentation

Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.

3.10: Present an organized interpretation of a literary work, film, or dramatic production.

3.9: Use appropriate techniques for oral persuasion.

GENERAL STANDARD 4: Vocabulary and Concept Development

Students will understand and acquire new vocabulary and use it correctly in reading and writing.

4:20 Determine the meaning of unfamiliar words using context clues (contrast, cause and effect)

GENERAL STANDARD 8: Understanding a Text

Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.

For imaginative/literary texts:

8.23 Use knowledge of genre characteristics to analyze a text.

8.24 Interpret mood and tone, and give supporting evidence in a text.

GENERAL STANDARD 9: Making Connections

Students will deepen their understanding of a literary or non-literary work by relating it to its contemporary context or historical background.

9.5 Relate a literary work to artifacts, artistic creations, or historical sites of the period of its setting.

GENERAL STANDARD 10: Genre

Students will identify, analyze, and apply knowledge of the characteristics of different genres.

10.4 Identify and analyze the characteristics of various genres as forms chosen by an author to accomplish a purpose.

GENERAL STANDARD 11: Theme

Students will identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding.

11.4 Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic.

GENERAL STANDARD 12: Fiction

Students will identify, analyze, and apply knowledge of the structure and elements of fiction and provide evidence from the text to support their understanding.

12.4 Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central characters influence the resolution of the conflict.

Suggested Reading List from Appendix A & B: Massachusetts Curriculum Frameworks for English Language Arts Grades 7-8:

Traditional literature:

Grimm's fairy tales French fairy tales Tales by Hans Christian Andersen Rudyard Kipling Aesop's fables	Greek, Roman, or Norse myths Myths and legends of indigenous peoples of North America Asian and African folktales and legends	Stories about King Arthur ,Robin Hood Beowulf and Grendel St. George and the Dragon
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Classic/Traditional Literature:

<i>AMERICAN AUTHORS OR ILLUSTRATORS:</i>		CONTEMPORARY LITERATURE OF THE UNITED STATES	<i>BRITISH AND EUROPEAN AUTHORS OR ILLUSTRATORS:</i>
Louisa May Alcott Lloyd Alexander Natalie Babbitt L. Frank Baum Nathaniel Benchley Carol Ryrie Brink Elizabeth Coatsworth Esther Forbes Paula Fox Jean George Virginia Hamilton Bret Harte Washington Irving Jack London L. M. Montgomery (Canadian) Sterling North Scott O'Dell Edgar Allan Poe Howard Pyle Ellen Raskin Marjorie Kinnan Rawlings Elizabeth Speare Booth Tarkington	James Thurber Mark Twain E. B. White Laura Ingalls Wilder N. C. Wyeth	James and Christopher Collier Christopher Paul Curtis Karen Cushman Karen Hesse Felice Holman Irene Hunt Richard Peck Isaac Bashevis Singer Mildred Taylor Theodore Taylor Yoshiko Uchida Yoko Kawashima Watkins	James Barrie Lucy Boston Frances Burnett Lewis Carroll Carlo Collodi Daniel Defoe Charles Dickens Arthur Conan Doyle Leon Garfield Kenneth Grahame C. S. Lewis George MacDonald Edith Nesbit Mary Norton Philippa Pearce Arthur Rackham Anna Sewell William Shakespeare Johanna Spyri Robert Louis Stevenson Jonathan Swift J. R. R. Tolkien T. H. White

GUIDELINES FOR RESPONSIBLE BOOK TALK

- During the unit of study, students will be given many opportunities to discuss the books they are reading and that are being read to them. The talk in these discussions should be *Accountable Talk*.
- Talk that is interactive, stays on topic, and is accountable to the content of the work as well as to the other members of the group.
- For many students, this is not the type of conversation they might normally engage in, and so it is important to provide students with scaffolding that teaches them to have responsible book talks.
- The first step in this process is to model the use of *Accountable Talk* in large group discussions about the books that are read aloud to students.
- The list that follows contains many possible examples of discussion stems that might be modeled. They include:

Make connections to your own life:

This reminds me of the time when I...

Refer to the text:

I said that because in the book, I read...

Question and wonder about the author's choices:

I wonder why the author...

Look at elements of the author's writing style:

This author uses a lot of humor in his writing.

Build on what others say:

What you said makes me think the author...

Validate what others say:

I agree with you. When I read that, I thought that same thing and...

Ask questions that encourage careful reading:

I didn't notice that. Show me what part of the book makes you think that.

Students will be expected to use similar language when discussing the works of the author in small groups. To support them, a chart with the discussion stems listed on it might be placed near the area where students hold their book talks.

Prior to giving students the opportunity to discuss books in small groups it will be important to review what it means to be a good listener and a good speaker. These behaviors are an important part of developing *Accountable Talk*. Students should understand what they will say and do as they listen and speak in their discussion groups.

As a support to the students, create a chart that lists the behaviors of a good speaker and a good listener. The charts should be developed with the students and draw from them their understanding about what it means to talk accountably. As the lists are developed, you will fill in the gaps in the students' knowledge until you have created charts that include the following:

Good Listening Means:

- Looking at the speaker
- Not interrupting
- Keeping your face happy
- Not changing the subject to what you want it to be
- Not arguing
- Building on what the speaker says
- Asking questions that encourage the speaker to explain his or her thoughts

Good Speaking Means:

- Talking loud enough so that people can hear you
- Looking at your audience
- Not arguing
- Giving people a chance to respond to what you say
- Answering questions nicely
- Keeping your focus

Book Talk Presentation

Student Objectives	<ul style="list-style-type: none">• Summarize story and plot• Demonstrate different strategies used to deepen comprehension of the book• Persuade listeners to want to read this book• Develop public speaking skills
Student Materials	<ul style="list-style-type: none">• Book they are presenting• A completed book talk form that they have filled out in advance (Initially, they will want to simply read the form, but that will improve as they get more confidence and experience)
Output	<ul style="list-style-type: none">• Students will give an oral presentation of their book talk to a small-group at a work station

Student makes a short, structured, oral presentation to partner at a workstation about a book they have read and enjoyed.

Background and Rationale

Students need the opportunity to formally communicate their knowledge of their favorite book to others. Their classmates and you can be the audience for a public recommendation of a book. Describing a good experience with a certain title or author provides a student presenter with an avenue to act as a literacy authority, providing help and advice to classmates who are regularly selecting books to read. Also, enthusiasm for a title or author is infectious. Motivating others to read a book you have enjoyed promotes the development of a literate community, as well as the expertise of student reviewers. By recommending books, student speakers can hone skills of summarization and persuasion as well as public speaking, while classmates develop their listening skills.

Book Talk Rubric

Criteria	Exceeds Standard	Meets Standard	Needs Assistance
<u>Parts of Book Talk</u> <ul style="list-style-type: none"> Title Author and Author Information Genre Plot Summary Connections Passage Recommendations Time 	<ul style="list-style-type: none"> All parts of the book talk are present 	<ul style="list-style-type: none"> Four to six parts are present 	<ul style="list-style-type: none"> One to three parts are present
<u>Plot Summary</u> <ul style="list-style-type: none"> Short summary that withholds conclusion 	<ul style="list-style-type: none"> Summary is succinct and does not give away ending 	<ul style="list-style-type: none"> Summary is slightly too long or too short and/or gives away ending 	<ul style="list-style-type: none"> Summary is much too long or too short, gives away ending
<u>Connections</u> <ul style="list-style-type: none"> Text-to-self Text-to-text Text- to-world 	<ul style="list-style-type: none"> All three connections are made 	<ul style="list-style-type: none"> Two connections are made 	<ul style="list-style-type: none"> One or no connections are made
<u>Passage</u> <ul style="list-style-type: none"> Selection from text read with effective expression and focused purpose 	<ul style="list-style-type: none"> Short but instructive passage that highlights at least one element of the author’s style Read with appropriate tone, volume, and speed 	<ul style="list-style-type: none"> Excerpt too long or too short Read with minimal or inappropriate expression (evidence of poor preparation) 	<ul style="list-style-type: none"> Not included
<u>Recommendation</u> <ul style="list-style-type: none"> Short, powerful recommendation to appropriate readers 	<ul style="list-style-type: none"> Succinct and directed to the readers who would most enjoy this writer’s work or this genre 	<ul style="list-style-type: none"> Rambling, too general or too brief. Directed to “any reader” 	<ul style="list-style-type: none"> Not observed
<u>Time</u> <ul style="list-style-type: none"> 3 – 5 minutes maximum 	<ul style="list-style-type: none"> 3 – 5 minutes 	<ul style="list-style-type: none"> 5 – 10 minutes or under 3 minutes 	<ul style="list-style-type: none"> Over 10 minutes or under 3 minutes

Book Talk Form

Title:	Genre:
Author:	Illustrator:
Author Information:	
Plot/Summary:	
Connections:	
• Text-to-self:	
• Text-to-text:	
• Text-to-world:	
Passage:	
Recommendation:	
(partner check) Practice Time:	(partner check) Practice Rubric Score:

Book Discussion Groups

The book discussion group takes place during the work period of the Readers Workshop when the teacher is either conferring with students or conducting a guided reading lesson. A book discussion group involves a small group of three to five students who come together to have a conversation around the same title, author, issue, or genre to reflect on their reading and deepen their understanding of the reading. After their conversation, the small group generally shares their thinking with the class during the whole-class sharing or reader's chair, at the conclusion of the Readers Workshop.

Book discussion groups begin in kindergarten and continue throughout the elementary grades. They vary in length from 10 to 30 minutes, depending on the age and experience of the students.

Book discussions provide opportunities for students to:

- Respond to general themes and ideas as well as particular lines, characters, situations, issues, and genres
- Blend aesthetic and efferent reading
- Discuss genre structures
- Connect personal responses to new ideas and information
- Explore open questions: "With absolute answers, the magic [is] gone."
- Connect the text to other texts, experiences, values, and judgments

Book discussion groups provide opportunities for teachers to:

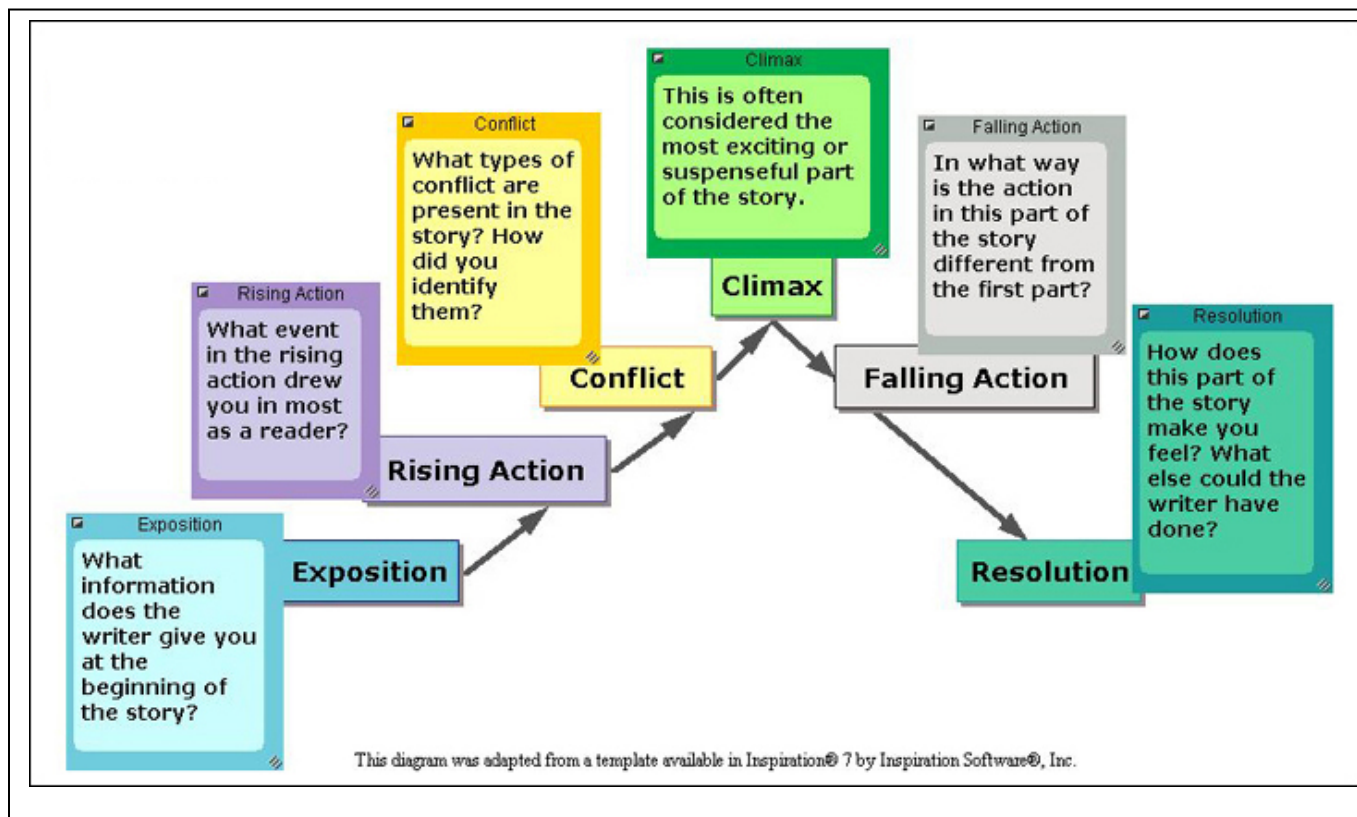
- Model *Accountable Talk*, think-aloud strategies, and questioning skills
- Set clear expectations for purposes of reading
- Guide students toward being accountable for their reading
- Monitor students involved in discussions
- Foster social interaction and successful group discussions

The mark of a good book discussion group is the intensity of participants' interest, the level of *Accountable Talk*, and the amount of movement between conversation and text.

- Structures for the groups may vary widely, from participants taking specific, defined roles (see *Book Discussion* monograph), to taking part in less formal conversations. For example, students may bring notes, ideas, and questions to a book discussion. The teacher works with students initially, but as students develop understandings and accountability, only intermittent monitoring will be required. Keeping students in the same group over a period of time is beneficial in that it develops more mature conversations due to increasing trust.
- Assessment of book discussions may include students' reading logs, stories students have written, synthesis activities, literacy projects, audio recordings, and self-assessment sheets where students record what went well and what could be improved. These records could then be collected for the reading portfolios.

- Students will learn how to respond and discuss texts in book discussion groups by moving through a continuum of book discussion experiences. The first point on this continuum is teacher-led, whole-group demonstrations and practice. Following a read-aloud or shared reading, the teacher begins by modeling the responses one might make in a discussion group, and prompting students to extend and deepen their discussion.
- As students become proficient in talking within the whole group, instruction moves to teacher-led, small-group demonstrations with practice. At this point on the continuum the teacher is a member of the group. This allows the teacher to monitor progress and prompt for participation by all members of the group. This step supports students as they gradually move toward independence. At this point, the teacher makes decisions about group membership and text selections.
- The next point on the continuum is student-led, small-group book discussion groups. Here, the teacher is no longer a member of the group and students are discussing texts without additional support, although charts and artifacts will guide student participation in the groups. The teacher continues to direct group membership and the instructional focus for the discussion. A lesson for beginning work in small groups follows in “Getting Started.”
- A final point on the continuum is student-led and directed book clubs. In these groups, the students decide on the text they would like to read as well as the group membership. These groups are often in addition to those the teacher plans as part of Readers Workshop.

Narrative: Plot Structure



Book Discussion Groups (literature circles) - Lesson

Rituals and Routines

Book discussion rituals and routines need to be modeled by the teacher during the whole-class meeting time at the beginning of the Readers Workshop. Here students can be shown the roles they will play and the purposes and questioning techniques to be used. The teacher may then use some of the independent reading and group time for the entire class to be involved in small-group book discussions.

Getting Started

Outlined below is a suggested procedure that guides students through the process of a book discussion. High-quality literature will stimulate good book discussion, providing the text appeals to the students' interests and is rich in meaning. In the primary grades, a book discussion can occur around a book that has been read aloud at least twice—once for general understanding, and a second time for a more critical response.

Topic:

Demonstrating a book discussion group (literature circle)

Goal:

Students will be able to engage in independent small-group book discussions

Appropriate Audience:

K–5

Resources:

Copies of text that all students have read

Major steps to cover:

1. Select copies of a text that all students have read.
2. Select a small group of students to model a book discussion for the rest of the class. Have the students sit in a circle so all the remaining students can see and hear the discussion.
3. Establish guidelines for the discussion.
 - Sit in a circle so group members can see one another.
 - Take turns talking; only one person talks at a time.
 - Stay on the topic.
 - Talk at least once but not more than three times before everyone has had a turn

4. Begin the discussion by re-reading a portion of the story pausing at a selected place to make your own comment, connection, or to invite students to comment. Ask open-ended questions such as, “What do you think?” or “Who has a connection with a personal experience/text?” It is important to encourage students to predict, comment, and question.
5. As students talk, ask them to clarify, expand, or support their opinions. The aim is to help students to respond and comment naturally as in real conversations.
6. Demonstrate and encourage active listening.
7. At the completion of the discussion, ask all students to discuss what they heard and saw during the book discussion group. Make a T-chart that is titled: “Looks like... Sounds like...” and record the students observations.

Book Discussion Groups	
Looks Like ...	Sounds Like ...

8. Use the next 20 minutes of the Readers Workshop for the rest of the class to engage small-group book discussions. The best conversations often occur in groups of mixed abilities.
9. Move around the classroom listening to students as they discuss the book that was chosen for the demonstration. If necessary, guide the conversation using the open-ended prompts.
10. Conclude the book discussion by bringing the class back to the meeting place for them to discuss the experience. Ask students if their discussion looked like and sounded like the one that was modeled.
11. Plan for additional group discussions in future lessons. Brainstorm ideas on how to have a better book discussion, and list questions that may be used to prompt participants in upcoming book discussions. Demonstrate the use of sticky-notes to show students how they may mark places they may want to talk about.

**Progression of Book Discussion Groups—
Training and Implementation**

STEP 1	STEP 2	STEP 3	
TEACHER-LEAD WHOLE-GROUP DEMONSTRATIONS/PRACTICE	TEACHER-LEAD SMALL-GROUP DEMONSTRATIONS/PRACTICE	STUDENT-LEAD SMALL-GROUP BOOK DISCUSSION GROUPS	STUDENT-LEAD AND DIRECTED BOOK CLUBS
<ul style="list-style-type: none"> • Teacher demonstrates classroom conversation/ talk-aloud (which follows a whole-class read-aloud/ think-aloud). • Students practice talking about books in classroom conversation/talk-aloud. 	<ul style="list-style-type: none"> • Teacher with small, student groups can model (in fishbowl) productive talking about books. • Whole-group discussion about fishbowl demonstration—students and teacher talk about how small-group process works. • Teacher guides student book discussion groups through small-group reading conferences. 	<ul style="list-style-type: none"> • Students conduct book discussion groups. • Teacher monitors through small-group reading conferences. • Student groups occasionally report back to whole group to share information on what is working, what is not, to get advice, to share successes, to share book reviews, demonstrate book discussion strategies (through fishbowl), etc. • Whole-group discussion should follow small-group reporting—metacognitive reflection is vital. 	<ul style="list-style-type: none"> • Students conduct book discussion in book clubs they establish and maintain. • Students may seek teacher input or feedback on this ongoing process.

ARTIFACTS

STUDENT ARTIFACTS:

Student Portfolio:

- RTL (book review: 1 narrative) w/Rubric & Written Self-Reflection
- Formal Book Talk with reflection
- Annotated bibliography of four text read
- Annotated bibliography of four poems read
- Four student-selected notebook entries documenting reading habits and/or skills

Notebooks:

- Application of reading habits/strategies
- Notes/Charts for reference
- Conference notes
- Summaries of books read & annotated bibliography
- Writing Try-outs
- Draft and revision of Book Reviews
- Draft and revision of formal Book Talk
- Notebook entries identifying the elements of traditional literature (sub-genre chosen)

TEACHER ARTIFACTS:

Teacher Assessment Notebook:

- Status of the class
- Conference notes
- Guided reading/writing notes
- Informal/formal assessment data

Charts:

- As indicated in the *America's Choice* Author and Genre Study
- 25 Book Campaign – students progress
- Book of the Month Campaign w/student response

Word Walls:

Vocabulary & Visual pertaining to the author/genre being studied (for example):

- Traditional Literature
- Narrative features
- Habits of good readers
- Elements of the specific sub-genre (traditional literature)
- Elements and features of poetry
- Compare/contrast

Bulletin Board:

- Showing RTL that meet the standards w/teacher & student commentary
- Book Talk Rubric & Reflection w/teacher & student commentary
- Genre Board – Response to Literature: Traditional Literature (sub-genre of choice & poetry)

FIVE ESSENTIAL PRACTICES FOR TEACHING ENGLISH LANGUAGE LEARNERS

The five essential practices for teaching English language learners are practices developed by America’s Choice to support the literacy needs of ELL students. These practices are a result of current second language acquisition research, literacy development, and effective classroom practices. They provide a framework for creating appropriate Readers and Writers Workshop lessons for students who are emerging English Speakers. (*America’s Choice: Teaching English Language Learners: Literacy*)

Essential Practice 1	Classroom Applications
<p>Develop Oral Language through Meaningful Conversation and Context.</p> <p>Oral language is the foundation of literacy and a main tool for learning and interacting in both academic and social settings. Natural exposure and planned experiences with oral language facilitates increases expression and understanding of the second language. Oral language also supports vocabulary development in context, paving the way for better comprehension and production. Exposure to rich oral and written language environments is vital for developing literacy and language skills.</p>	<ul style="list-style-type: none">• Develop oral language through meaningful conversation by planning language experiences and building consistent time to engage conversation.• Enunciate and rephrase difficult works allow extra time for practice and repetition.• Demonstrate and orally explain activities step-by step. Rephrase difficult instructions• Use think-alouds. Verbally share the comprehension thought process.• Provide opportunity for practice: allow extra time for practice and repetition in oral, reading, and writing activities with appropriate feedback.• Allow students to respond through Turn and Talk activities, oral, choral reading and re-reading.• Use audio recording of a text to provide extended to provide extended literacy opportunities where students listen to the reading of a text independently while developing fluency, accuracy, and language acquisition.• Plan daily read-alouds to model literacy strategies and to scaffold fluency, accuracy, and independent reading.

Essential Practice 2	Classroom Applications
<p>Teach Targeted Skills through Contextualized and Explicit Instruction</p> <p>Full literacy is a fluid combination of oral, reading, and writing skills. These skills must be taught through explicit and contextualized instruction that scaffolds learning. Contextualized instruction provides students with extra linguistic clues that support understanding not only of the content but also of the language being used in the lesson. Combining contextualized practices with the knowledge of phonemic awareness, phonics skills, language structures and functions, text patterns, and literary devices such as metaphors, analogies, figurative language, and unfamiliar cultural concepts, will aid students in achieving stronger literacy skills. Explicit skills give the students the tools they need to comprehend increasingly complex literacy demands.</p>	<ul style="list-style-type: none"> • Use clues of context to make instruction meaningful. Teach skills and strategies ;using materials, books or writing that students know and understand • Use Big Books or shared reading to teach phonics, vocabulary and language features. • Use student or teacher writing models to teach craft, spelling, and language use conventions. • Teach phonemic awareness within a context. ELL children must attach meaning and experience to phonemes they may never have heard before. Teach phonemic awareness while explicitly teaching vocabulary, meaning, or within-a-story context. • Understand the linguistic background native language and address these issues specifically. • Pay special attention to sounds of letters. Languages have different linguistic features. For example, while the vowel sounds in English vary, Spanish vowel sounds are consistent. Students will transfer what they know about one language and automatically, and sometimes incorrectly, apply it to English. • Use meaningful activities to teach phonemic awareness, such as language games, Word Walls, word banks, songs, poems, and rhymes t ha focus on particular sounds or letters.

Essential Practice 3	Classroom Applications
<p>Build Vocabulary through Authentic and Meaningful Experiences with Words</p> <p>Developing and deepening a student’s understanding of new words is essential for English language learners. Building vocabulary in the context of literature, experiences, and modeled writing ensures that students will own the new words they encounter. Vocabulary building is a lifelong process and students must learn ways to integrate and approach new and challenging words. Discussing, playing with, and using new words allow students to gain new vocabulary through meaningful, and therefore memorable, experiences.</p>	<ul style="list-style-type: none"> • Vocabulary development must be taught intentionally. Since word knowledge correlates with reading comprehension and meaning-making strategies used in decoding, it must be a focus for instruction. • Vocabulary development must be taught in context. Connect word knowledge with background knowledge and instructional context. ELL students need both meaning and context to acquire new vocabulary. • Facilitate and plan activities that support the three main ways vocabulary is learned: <ol style="list-style-type: none"> 1. Through meaningful conversations with adults and other students. 2. Listening to adults read at slightly higher levels than the student’s independent level. 3. Read extensively on their own at their reading level. • Pre-teach vocabulary words, prefixes/suffix, context clues, and cognates. Build students’ skill box with vocabulary and give them tools to understand and connect new vocabulary. • Use content Word Walls or word webs. Support cognitive structuring for ELLs by connecting new vocabulary to themes, ideas, or generalizations. • Explicitly focus on and teach academic language. Students need to be consistently exposed to formal or content specific language and vocabulary. • Explicitly teach the building blocks of language. Students need to learn the connecting and transition words of the English language (“however,” “in conclusion”, etc.)Teach them in context and teach them explicitly. • Focus teaching Tier 2 words, as well as essential Tier 1 words. Although most explicit vocabulary instruction should focus on Tier 2 words (words with a high frequency in the written language, example: examine), ELLs need instruction around Tier 1, or basic spoken words as well.

Essential Practice 4	Classroom Applications
<p>Build and Activate Background Knowledge</p> <p>Learning is based on establishing neural connections in the brain, drawing on previous experience, background knowledge, and prior and current environments. It is both the teacher’s and the student’s job to facilitate these connections in order to construct meaning and understand new ideas and concepts while expanding on their own world knowledge. Actively fostering these connections will enable students to more easily interpret their surroundings and assign meaning to new concepts while expanding their own</p>	<ul style="list-style-type: none"> • Elicit student’s experience and comments. Connect school, literary and personal events through talking, writing, and reading. • Consider the cultural background of students when selecting literacy materials such as books and poems. Support language development of Ell students by giving them new English words for experiences that are close to home. Using materials that represent their cultural background increases motivation and supports participation. • Discuss and build language around universal themes. Connect new language to universal experiences. • Build content-based word banks and webs. Connect new language to other known words, experiences, and ideas to support cognitive structuring. • Use native language and value home culture. View home cultures as a resource, rather than a liability. • Use hands-on experience based instruction in all academic areas. Language can be built upon common classroom experiences. • Encourage students to make connections before, during and after reading/ • Find out what students know, and build on their experience.

Essential Practice 5	Classroom Applications
<p>Teach and Use Meaning-Making Strategies Intentionally teaching meaning-making strategies provides students with a toolbox to approach future learning challenges. Meaning-making strategies vary from helping students comprehend text to various strategies students can use to understand English-dependent lessons. Modeling appropriate behaviors to students gives them the tools to be autonomous learners and supplies them with options they can use to interpret environmental input, both academically and socially.</p>	<ul style="list-style-type: none"> • Explicitly teach student meaning-making strategies. Model for students how to visualize, make connections, monitor for meaning, determine importance, etc. • Provide opportunities for practice. Sustain daily work periods in reading and writing for students to practice these strategies. • Systematically assess students and adjust instruction. Monitor progress and use data to adjust the focus of mini-lessons, conferences and small-group instruction. • Model activities and thinking for certain skills. Students need to see and experience what is expected of them before they perform a task. • Beginning ELLs need more than just phonics and English Language Development instruction. EXPOSE STUDENTS RIGHT AWAY TO COMPREHENSION STRATEGIES. Waiting to address skills in chronological order hinders academic growth and English proficiency. • Teach students how to help themselves in English-dependent lessons. Model your thinking and how you approach problems. Build students cognitive toolbox by explicitly teaching the ways to help themselves during difficult language situations.

NOTES: