

# Booster Lessons At a Glance

Teachers see from the get-go the writing task students can be working toward in the course of the week.

Each lesson sequence begins with an overview of how teachers guide students via whole group, small group, and independent practice.

## Lesson Sequence

### 1 Integrating Opinion Writing With Evaluating Argument

In this lesson sequence, students look at craft and structure: what authors do to make a piece of writing hang together. To read critically, students need to be able to read with an eye to discerning the author's purpose, and

the point of view at work. To write convincingly, writers need to know how to make a case. I feature fourth-grade lessons; however, it is easily adapted for third and fifth grade (see pages 22–24).

This sequence is best done at the beginning of the year. It sits most naturally within a reader's and writer's workshop but can be imported into any curriculum.

If you are a teacher using a basal series, this sequence can augment a study on compare and contrast, author's purpose and point of view, or character traits and literary terms. The question to ask yourself is what do you need? For example, does your class need a "booster shot"—a quick injection to get kids acquainted with point of view (POV)? If that's it, start at the beginning on page 4. Or, if you want to build the POV lessons into a unit of study on craft and structure, visit [www.cornwin.com/thecommoncorecompanion](http://www.cornwin.com/thecommoncorecompanion) to map out a three- to four-week unit and then circle back to start.

This sequence can be replicated throughout the year using different genres and increasingly more difficult texts. While this sequence focuses on literature, and fairy tales in particular, you can adapt the unit to focus on compare/contrast and POV lessons using informational text, and in any content area. In addition, you can use the framework here to add POV lessons to other units—asking students to think about all characters' points of view—not just the main character's.



Integrating Opinion Writing With Evaluating Argument 1

#### Task

After you have read a traditional fairy tale and the "fractured" version, write a compare/contrast piece. Make sure to include point of view and examples from the text.

#### Core Connections

Focus Reading Standard 6  
Reading Standards 1, 4, and 5  
Writing Standards 1, 5, 6, 9, and 10  
Speaking and Listening Standard 1  
Language Standards

ELA/CCSS Standards are highlighted at the outset—and strategically throughout the sequence.

For each of the five sequences, an invitation to flip ahead or go online to a unit of study section if you know you want to implement the sequence on a grander scale of three or four weeks.

## What Teachers Guide Across the Week

LESSONS	READING Help students compare and contrast POV using two texts.	WRITING Help students write a short opinion or persuasive piece
<b>1</b> Purpose/Mini-Lesson	Establish understanding of POV. Create an anchor chart on two texts on same topic from different POV.	Think aloud and add to anchor chart: What is persuasive writing? How is opinion writing used in the real world?
Small Group/Conferring	Discuss author's intent. How do you discern POV?	Help students with topic choices.
Independent Practice	Students explore: What is the POV in the book I'm reading?	Brainstorm topic ideas.
Closure/Share	Turn and talk.	Share topic ideas.
<b>2</b> Purpose/Mini-Lesson	Model and co-construct compare/contrast piece.	Determine structure and essential elements (opinion, facts, conclusion). Audience.
Small Group/Conferring	Use graphic organizers.	Read and discuss a shared piece. Demonstrate topic choice.
Independent Practice	Read fairy tales. Annotate. Fill out graphic organizers.	Read and highlight mentor text. Choose a topic.
Closure/Share	Turn and talk.	Turn and talk on topic choice.

## What Students Do Across the Week

Throughout the week—and beyond—students open up the hood on the texts they are reading and writing to discover the points of view that make the texts power forward. Students in the intermediate grades are developmentally ready to understand point of view, and it's a skill that goes beyond texts to reading the world; point of view, after all, is the vantage point from which each one of us evaluates people, current events, and just about everything in the physical emotional landscape.

So just what is involved when we ask students to engage in this sequence? It begins with reading. In the first reading lesson, you guide students to see that spotting the point of view in texts is about looking at what authors and characters say and what they don't say and considering the ideas, beliefs, and agendas that are in and above the text.



Lizzie Jo fills out her graphic organizer comparing and contrasting two fairy tales.

Then, in the companion writing lesson, ideally done the very same day, we "flip it" and students use what they have noticed about POV as they write. In addition to writing in response to reading (in this case, students compare and contrast), students begin to learn how to write opinion and persuasive pieces from their own point of view.

The next day? Back to reading! You'll see that in all, you and students move back and forth between five reading/literature booster lessons on point of view and five companion writing lessons.

Students will be paying attention to how words and phrases are used in the text and also analyzing the structure of texts. Being able to do these reading moves is particularly essential for fourth graders, who are tested on their ability to write compare/contrast pieces with a focus on point of view. In addition, students read closely and pay attention to how the characters interact. (Reading Standards 4 and 5, which address Craft and Structure, are center stage). Collaborative conversations incorporate Speaking and Listening Standards and deepen comprehension and are a part of the writing process. Students put their understanding of POV into play as they write a persuasive piece, employing the writing process. Finally, to enhance both their writing and speaking, students will understand how language functions in different contexts, looking at Formal or Informal English and its role in revealing author's intent and the point of view of the narrator and characters.

#### Literacy Moves

- Make inferences
- Ask questions
- Determine similarities and differences
- Select details
- Analyze text

Teachers get an overview of the standards, literacy moves, and activities students will encounter in the course of the sequence.

There are *five* reading lessons in each sequence and *five* writing lessons that build on one another throughout the week.

Teach them in sequence to gain a surefire way to move back and forth between reading and writing each day and to stay focused on a decided goal week to week. The speedometer image is a reminder that each lesson is designed to “rev up” your instruction.

Each companion lesson has been crafted to complement and intensify the instruction introduced in the previous lesson.



**1**  
Booster Reading Lesson

## Understanding Point of View

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**Getting Ready**

*The materials:*

- Text sets—traditional fairy tales and the same fairy tales depicting a different POV

Two suggestions are: *Honestly, Red Riding Hood Was Rotten! The Story of Little Red Riding Hood as Told by the Wolf* by Trisha Speed Shaskan (2012) or *What Really Happened to Little Red Riding Hood, the Wolf's Story* by Toby Forward (2005)—this is the one I'm using in this lesson.

- Anthology of fairy tales such as *Michael Hague's Read-to-Me Book of Fairy Tales* (2013)
- Online resources (see mentor texts, page 38)
- Venn diagram chart
- Sticky notes for pairs of students
- Clipboards
- Text sets for small group work at a variety of reading levels
- Chart paper
- Graphic organizers for students ([www.corwin.com/thecommoncorecompanion](http://www.corwin.com/thecommoncorecompanion))

**Core Connections**

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

**Grade 4, Reading Standard**  
Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narratives.

**Reading Standards 1, 4, 5, and 10**

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**Core Practices**

- Gradual Release Model
- Co-Construct
- Turn and Talk
- Graphic Organizers

**Context of This Fourth-Grade Lesson**

You will notice this first lesson is longer and contains more direct instruction than subsequent reading lessons. This is because it sets the foundation for the remaining lessons. You want to do the initial work *together*, but then each day do just a short 10-minute mini-lesson and then get out of the way so students can work independently as you meet with small groups or confer. Repeat this lesson using different texts and resources *throughout the year*. In addition, whenever you share a book with the class, ask: Who's telling the story? Is it first or third person? What is the point of view? (While second person is not a requirement of the fourth-grade standard, I still like to teach second person—you, as it often shows up in nonfiction texts.)

**The Lesson**

We begin with a discussion of first person and third person, and how we determine these points of view when we read. (First person is told from “I” and third person is “he” or “she.”) By fourth grade, students should have a basic understanding of this and think about it every time they read a piece of text.

I tell students that we are going to do a unit of study on fairy tales, and that noticing point of view will come into play. We will be reading traditional fairy tales and then comparing them to “fractured” fairy tales.

4 Lesson Sequence 1



**1**  
Companion Writing Lesson

## Launching Opinion and Persuasive Writing

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**Getting Ready**

*The materials:*

- Mentor text to launch the sequence (picture book)
- A variety of opinion and persuasive texts—print, photos, online, editorial comics, for example
- Text sets
- Mentor texts
- Chart paper
- Writer's notebooks
- Graphic organizers

**Core Connections**

**Grade 4 Writing Standard 1**  
Write opinion pieces on topic or texts, supporting a point of view with reasons and information.

- Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
- Provide reasons that are supported by facts and details.
- Link opinion and reasons using words and phrases (e.g., *for instance, in order to, in addition*).
- Provide a concluding statement or section related to the opinion presented.

**Writing Standards 4, 5, 6, 9, and 10**

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**Core Practices**

- Turn and Talk
- Reflection
- Exit Teaching
- Responsive Teaching

**Context of This Lesson**

Fresh out of the reading lesson, students are focused on POV, so we transition easily into a short study on opinion writing. Since it's at the beginning of a new sequence (or unit, if you are teaching a full unit), you will do more modeling and co-constructing than is needed in subsequent lessons. We'll begin by “noticing” how persuasive writing and opinion writing are written, and what makes them different from other types. I provide text sets for students to dissect: picture books, advertisements, articles, op-ed pieces, sports commentaries, and so on.

**The Lesson**

T: Now we're going to switch gears and instead of reading like readers, we're going to read like writers. We've been talking about point of view in the texts we read and we've been discussing author's intent. Well, when we write, we're the author, so now we get to share our point of view. We actually are *also* trying to get others to see things as we do. And how do we get them to consider our take? We provide reasons for why we believe something about our topic, and we back up our reasons with facts and details. This is called writing an opinion piece. Sometimes we call this kind of writing persuasive because we're attempting to persuade our reader to think the way we do. Have you ever tried to convince someone of something?

At this point, students will be clamoring to share their examples. Either choose a few or have students turn and talk so everyone gets a chance to be heard. Don't let this become the main point of the lesson—keep it to a few minutes, tops!

T: I've brought an example of a persuasive text. Your job or purpose as I read it aloud is to think about what the author wants to persuade others to do or think.

8 Lesson Sequence 1

ELA standards addressed.

These little lists are handy reminders of the research-based practices in action and link to an online glossary providing how-tos about each routine.



Here, Leslie takes the guesswork (and hard work!) out of adapting the sequence for the grade you teach. So if you are a teacher in Grades 3, 4, and 5, you know you can count on grade-specific how-tos.

### Third-Grade Adaptation

In the fourth-grade sequence, students were comparing the POV between two texts. In third grade, students are determining the POV of the text and then comparing it to their own point of view. Our thinking often changes as we read a text, especially as a character is developed and changes as the text progresses. That's why it's important in third grade to stop periodically and determine if the character's or narrator's POV has changed and why and if the reader's reaction to the character has changed—and why.

Third graders need to be able to define point of view and determine who is telling the story.

#### Core Connections

**Grade 3 Reading Standard 3**  
Distinguish their own point of view from that of the narrator or those of the characters.

The purpose of this lesson is to determine who is telling the story and ask questions about their point of view and how the student knows this. During reading, the student should decide if he agrees or disagrees with that point of view.

Once students understand point of view, choose a text with a strong point of view (Michael Teague's *He LaRue* picture books are excellent for third grade.) As you read, stop and model and think aloud how you would answer these questions:

- Who is telling the story and why?
- What is the main character's POV? Stop periodically and note if it's the same or if it has changed. What causes it to change?
- What details help me know this?
- As I read, what do I think about the main character? Do I find I agree or disagree with how he behaves? Why? (This is wonderful question to show how as readers we bring our own viewpoints and so each of us may have a different perspective.)
- What do I think about things in the end?

On the next day, follow a similar model of gradual release as shown in the fourth-grade lesson and allow students to record their thinking. This could be as simple as having one color sticky notes to identify who is telling the story, and then three other sticky notes numbered 1, 2, and 3 for students to record their answers and thinking to the question "What do I think about the main character..." at different points throughout the story.

Finally, have students discuss or record what they think about things in the end.

Continue to practice these skills until students can ask and answer the questions independently.

*The Mark Teague books on LaRue (there are four) are all incredibly entertaining. To reinforce short bursts of opinion writing, I will have students write a paragraph explaining which one they like best and why. This is an example of "on-demand" writing where students write a piece in a sitting without revision, for example. These pieces also reflect student writing at the beginning of the year.*

### Fifth-Grade Adaptation

By fifth grade, students should understand point of view and author's intent. The difference is that they need to describe how that affects the description of the events in the text. Novels written from different perspectives are a wonderful way to teach this standard; however, it takes time to work through an entire novel. For a shorter lesson, I go back to the sports column, using one sporting event but pulling articles from the hometowns of each team. Columnists have a strong point of view and they will describe the events of the game from that vantage. In addition, the word choice is generally terrific and sports columnists write with strong verbs. Finally, these articles can be quickly found on the day you need them (Google!) and either displayed on an interactive whiteboard or downloaded and printed.

#### Core Connections

**Grade 5 Reading Standard 6**  
Describe how a narrator's or speaker's point of view influences how events are described.

The purpose for this lesson is to identify the narrator's or speaker's point of view and describe how that affects how the events in the text are depicted.

Pass out the first article (I generally start with the home town) and either read through it together (shared experience) or have students read it independently. In this first reading, they should be determining the POV and how they figure it out.

When finished with the first reading, turn and talk or share thinking with the group. In the second reading, students should highlight where in the text the author describes specific events. Then they should code (leave tracks of their thinking) in the margins about how the narrator views these events—positively? Negatively?

Discuss their thinking and then pass out the second article from the rival team's hometown. Again, have students read through the first time just to determine the narrator's point of view. Turn and talk and discuss thinking. As with the first article, they need to highlight where in the text the narrator describes specific events. However, students use the same colored highlighter as they used on Paper 1 if the narrator describes the event in a similar manner to the first author. They use a different color highlighter if the event description is different.

When students finish highlighting both articles, they meet in small groups (this could be on the following day if there is a time issue) to discuss the focus question—How does the narrator's point of view affect how the events in the text are depicted? After small group discussion, bring the whole group together to debrief.

If you have time to read a shared novel, or even a read-aloud book, model and think aloud, how you would answer these questions:

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

Ultimately, the goal is for students to internalize the questions and ask and answer them as they read. Book clubs, literature circles, and written responses allow students to demonstrate understanding.

# Authentic Assessment Leads to . . .

How did the instruction go? Here, teachers begin a section devoted to evaluating students' learning. Leslie shares an example of how a student approached the writing task within the sequence.

## What Do I See?

### A Student Sample of Persuasive Writing

Now we take the time to see how our students are doing with the work of this sequence, so we can plan subsequent instruction. Here, I provide student writing samples. As you look at your own students' work, think about the following: What does this tell me about this child's understandings (or confusions) as a reader? What do I see this child doing well as a writer and what needs development? What is the quality of the thinking I see?

What does the sample show about:

READING WRITING THINKING



Task:

The task is to write a short, persuasive piece of student's choice. Since it is a beginning-of-the-year piece, it will inform future lessons for opinion writing—use as a benchmark piece.

Notice how the student states his opinion and provides three reasons. This is a great start. I know I will need to do more instruction on adding details in introductions. This is beginning-of-the-year structure. I'll want to move away from the more formulaic writing as the year progresses.

Wow! I love how he uses the word *deflected* here—such a specific word. We will continue to work on vocabulary and word choice.

#### Sports Equipment

by Jack

I think we should have better sports equipment because the hoops are broken, the footballs have holes in them, and the basketballs are flat.

My first reason is they should fix the nets because it makes it harder to shoot. It makes it hard to shoot because when the ball goes in the ball could hit the torn hoop and bounce out. It would bounce out because the nets are tight and the ball would be deflected by the tight rope. That is why I think the nets should be untorn.

My second reason is that the footballs have holes in them. This makes it hard to throw because

Commentary from Leslie lets you see what she notices about the student's reading, writing, and thinking.

## Authentic Assessment: Student Reflection and Evaluation

If we want students to continue to feel that their hard work is for them, not just to "do school," it's vital that we invite them to reflect on the work they do. What follows is a sample of one student's reflection, and I think it does a good job of showing the power of self-assessment. Clearly, it helped Aiden internalize his learning and the process and allows you additional teaching points for future instruction.

Student Reflection

Reflection  
by Aiden

I actually had fun reading the Fairy tales and now I'm reading the book you got for the classroom that has the original Grimm's Fairy tales. Some have a lot of action! I think right now I'm citing and explaining very well and I really hope to improve. For the first time doing a Fairy tale compare and contrast I thought I did very well because it was fun to pull evidence from the text and include it in your writing. It also pushed me by how enjoying it was to compare and contrast the Fractured Fairy tale and the original Fairy tale. Now I'm very excited to do compare and contrast in all categories. The only thing that I struggle with is word choice and voice.



Available for download at  
[www.ccsrw.com/](http://www.ccsrw.com/)  
thecommoncorecompanion

On this next page, you get a firsthand look at how the student reflected on his or her written work, and a rubric that guides the assessment process. Leslie frames these samples as not the end of learning—but the beginning of a teacher deciding next instructional steps.

# Next Instructional Steps

Leslie describes just how she would use a student's piece as a mentor text in future lessons, giving you the specifics you need to use the writing to best effect.

## *Peer Power: How to Use Student Work as Mentor Texts*

How do we know which pieces to hold up as exemplars for others students? On this page, I share some of my thinking about why I would use Aiden's piece as a mentor text for other students, as well as my ideas for several other student pieces that are available to you to use, located on the companion website at [www.corwin.com/thecommoncorecompanion](http://www.corwin.com/thecommoncorecompanion). Having the confidence to know what to say and when to say it about student work takes time; the important thing is to risk it, because students really do learn a great deal from the work of their peers.

As I read Aiden's final compare and contrast on the two *Beauty and the Beast* books and then his self-reflection, there is a lot to celebrate! He has stated that he's excited to continue to use citing evidence in other categories (genres) and I'm excited to use his writing as an exemplar to help teach others. For a beginning-of-the-year paper, Aiden has demonstrated a great deal of control:

- He followed our co-constructed example, using it as a mentor text to provide structure to his five paragraphs.
- He understands POV and narration and has a grasp of Formal and informal English.
- He gives examples of the similarities.
- He cites evidence to show the differences. That alone makes this a great mentor text for other students.
- Sentence fluency is a strength and his piece holds tightly together.
- Aiden provides a lot of details to support his thinking.
- From Aiden's graphic organizer and his coded texts, I could see his interaction and comprehension of the text. I used that as an informal assessment.

If you want to see Aiden's completed graphic organizer and additional examples of student work with this sequence, go to [www.corwin.com/thecommoncorecompanion](http://www.corwin.com/thecommoncorecompanion).

Remember: Only use student writing that shows what kids are doing well. If you use a piece from a student in your class to show areas that need to have work, you will end up embarrassing the student (and losing the trust of the class) and students will stop taking risks. Notice, however, that the student writing in this book retains misspellings, grammar glitches, and the like, because I believe it's all right to showcase a minimal amount of mechanical errors.

More student work and Leslie's commentary gives you a "starter kit" of benchmark pieces to use in your own classroom. You can download, print, and share these pieces with your students as mentor texts, too.

## Volleyball by Audrey

Have you ever wondered about why we should have a volleyball court and volleyballs? Even though there is kickball, basketball, football, and soccer girls need something else to do besides those. All the sports are taken over by boys except for soccer.

First, I think we should have volleyball because all the girls would have fun. For example, they could have fun with their friends and other people who wanted to play. You could get better at it and maybe want to start it as an activity. This also gives girls more choices for sports at recess.

Secondly, I think we should have volleyball because the boys could take over the whole playground area because all the girls would be there having so much fun! If we had a volleyball court the boys would be happy having the playground for their games.

Finally, I think we should have volleyball cause we could have a team and compete against other schools and anyone could join. Mr. R. would be the coach. We would learn a lot.

When I think of volleyball I think of fun and you should to. That's why we should get a volleyball court and volleyballs.

Strengths I admire:

- ✓ Transition words
- ✓ Voice

# Lesson Planning Tools

A handy chart helps you know what to look for in students' reading, writing, talking, and thinking—then, advice for how to move all students forward.

## If/Then Chart

If students are having difficulty defining and discerning POV in text,	<ul style="list-style-type: none"> <li>• If it is only one or two children, confer individually with each.</li> <li>• If it is more than two students, bring a small group together. Remember to choose texts that are high interest.</li> <li>• Reinforce the questions that students should be asking and answering to figure out POV.</li> </ul>
If students are having difficulty identifying facts in the text to support POV,	<ul style="list-style-type: none"> <li>• Pull a small group together on identifying facts. Use short pieces and highlight or code directly in the text where POV is supported.</li> <li>• Use the interactive whiteboard for students to practice highlighting facts.</li> </ul>
If students have a strong understanding of POV and are asking and answering questions independently and don't need any additional instruction,	<ul style="list-style-type: none"> <li>• Move to more complex texts.</li> <li>• Form literature circles or book clubs for students to discuss their thinking.</li> </ul>
If students need enrichment or finish writing projects quickly,	<ul style="list-style-type: none"> <li>• Write "fractured" fairy tales.</li> <li>• Write "After the ending"—what happens when the fairy tale is over?</li> <li>• Write reviews of the fairy tales.</li> <li>• Write letters from characters.</li> </ul>
If students are having difficulty deciding how two texts are similar and different,	<ul style="list-style-type: none"> <li>• Simplify. Provide shorter texts with literal differences and similarities.</li> <li>• Work with students in small groups to explicitly teach and practice.</li> </ul>
If students are struggling to write compare/contrast pieces,	<ul style="list-style-type: none"> <li>• Simplify. Have them start by writing one <b>or</b> the other so that they are successful. Once they understand, move on to the <b>other</b>.</li> <li>• Work with a small group and do a shared writing piece. Gradually release responsibility—start a piece together and then have students do one sentence.</li> <li>• Provide writing organizers like sentence frames.</li> </ul>

## Mentor Texts

For point of view, text sets are a must! When doing fairy tales, here is a start to my set:

*Believe Me, Goldilocks Rocks! The Story of the Three Bears as Told by Baby Bear* by Nancy Loewen  
*Dear Peter Rabbit* by Alma Flor Ada  
*Goldilocks and the Three Dinosaurs* by Mo Willems  
*Honestly, Red Riding Hood Was Rotten! The Story of Little Red Riding Hood as Told by the Wolf* by Trisha Speed Shaskan  
*Mind Your Manners, B.B. Wolf* by Judy Sierra  
*No Lie, I Ate! Like a Beast! The Story of Beauty and the Beast as Told by the Beast* by Nancy Loewen  
*Read-to-Me Book of Fairy Tales* by Michael Hague  
*Seriously, Cinderella Is So Annoying! The Story of Cinderella as Told by the Wicked Stepmother* by Trisha Speed Shaskan  
*The Three Little Pigs and the Somewhat Bad Wolf* by Mark Teague  
*The Three Little Wolves and the Big Bad Pig* by Eugene Trivizas  
*Trust Me, Jack's Beanstalk Stinks! The Story of Jack and the Beanstalk as Told by the Giant* by Eric Braun  
*What Really Happened to Little Red Riding Hood, The Wolf's Story* by Toby Forward  
*With Love, Little Red Hen* by Alma Flor Ada  
*Yours Truly, Goldilocks* by Alma Flor Ada

Looking for chapter books with a focus on fairy tales? Here are a few that my students love:

*Breadcrumbs* by Anne Ursu  
*Ella Enchanted* by Gail Carson Levine  
*Ever After High Series* by Shannon Hale  
*Reckless* by Cornelia Funke  
*Rump: The True Story of Rumpelstiltskin* by Liesl Shurtliff  
*The Sisters Grimm: The Fairy Tale Detectives* by Michael Buckley

Two novels that are phenomenal for teaching point of view:

*Wonder* by R. J. Palacio  
 Without giving too much away, the story revolves around August Pullman, a boy with such severe physical disabilities that he's never been to school. We meet him at the outset of the story and we know he is horribly disfigured; however, we don't know why or what he looks like, as he is the one telling the story. As the story unfolds, different characters tell the story and fill in the holes and answer our questions. Each character has his or

Bring on the books! Each sequence includes a roundup of other great texts to teach with.

# Unit of Study Planning Tools

## Unit Planning: How to Build Out Three Weeks

In this next section, I give you some help extending and developing a unit of study starting with author's purpose and point of view but branching out to other aspects of craft and structure. Students will analyze the structure of texts and will move into drama and poetry, in turn writing in response to their reading. When mapping out the year, we know how much time is allotted to skills and standards. What aspects of this unit fit with your curriculum? How much time do you have? Those are driving questions as you plan. Week 1 reflects the lesson sequence on POV.



Reading closely for POV. Writing in response to reading.

Week 2 focuses on interpreting words and phrases as they are used in a text—especially figurative language. While this is a one-week lesson, it can and should be repeated throughout the year—students should always notice language and vocabulary. However, since this specific sequence is geared more toward the beginning of the year instruction, I've only included a week for language, followed by Week 3, which focuses on analyzing and explaining how text structures relate to each other. Again, these are almost "launch" lessons for more in-depth studies throughout the year. As students read and write, they should always be aware of craft and structure.

### Extending Instruction: How to Build Out into a Unit of Study

Please go to [www.corwin.com/thecommoncorecompanion](http://www.corwin.com/thecommoncorecompanion) for weekly calendars that plot out how you might deepen the work students have done in this sequence. You'll also find other teaching resources.

### Driving Questions

- How do I move beyond using a fairy tale to teach POV? How do I bring increasingly rigorous text to my reading workshop?
  - How do I move beyond POV? Craft and structure includes vocabulary, figurative language and overall structure of texts—including a variety of genres? How do I include the \_\_\_\_\_ a unit of study?
  - What other writing in response to reading fits into this unit of study?
- And these are the generic questions that we should always be asking ourselves:*
- What is missing from my current curriculum (or basal)? How do I ensure my students are getting the skills they need?
  - What are other "routes" I can take to teach these skills?

Now, Leslie shows you how the sequence might fit within a month-long unit of study, with weekly calendars available at [www.corwin.com/thecommoncorecompanion](http://www.corwin.com/thecommoncorecompanion). The first step is to answer some driving questions that help you determine just what you want to pursue.

## WEEK 1: With a Focus on Standard 6— POV and Author's Purpose ... FOURTH GRADE ...

	Inquiry Questions	Unit Elements	Texts/Activities	Notes
DAY 1	<ul style="list-style-type: none"> <li>Is this a firsthand or secondhand account of the event or topic?</li> <li>How do I know?</li> <li>Is the POV to make the reader laugh?</li> <li>Is the POV to challenge the reader to think differently?</li> </ul>	<ul style="list-style-type: none"> <li>Unit opener</li> <li>Key questions</li> <li>Model first person and third person.</li> <li>Discuss author's purpose and POV.</li> <li>Use compare and contrast.</li> </ul>	<ul style="list-style-type: none"> <li>Model for students how to answer key questions.</li> <li>Use two copies on the same topic but from different points of view (see list of mentor texts).</li> <li>Use graphic organizers.</li> </ul>	
DAY 2	<ul style="list-style-type: none"> <li>How do you cite evidence to demonstrate the similarities and differences between texts?</li> </ul>	<ul style="list-style-type: none"> <li>Model and co-construct a compare/contrast piece.</li> <li>Read, taking notes, annotating multiple texts, and using a graphic organizer to record similarities and differences.</li> <li>Write a compare/contrast piece.</li> </ul>	<ul style="list-style-type: none"> <li>Checklist with task requirements</li> <li>Graphic organizers</li> <li>Text sets on fairy tales (or whatever focus you are using for this unit)</li> </ul>	
DAY 3				
DAY 4				
DAY 5	<ul style="list-style-type: none"> <li>Finalize compare/contrast piece.</li> <li>Reflect.</li> <li>Go public.</li> </ul>		<ul style="list-style-type: none"> <li>Reflection sheets</li> <li>Rubrics</li> </ul>	<ul style="list-style-type: none"> <li>Collect these reflection sheets and score them using the rubric. Record teaching points for instruction next week.</li> <li>What are class strengths? What are areas that need more focus? Are there student papers that would serve as excellent models for the class next week? Remember—only use student writing that shows what kids are doing well. If you use a piece from a student in your class to show areas that need to have work, you will end up embarrassing the student (and losing the trust of the class) and students will stop taking risks.</li> </ul>

Day-by-day and week-by-week ideas for whole class, small group, and individual teaching and learning are available at [www.corwin.com/thecommoncorecompanion](http://www.corwin.com/thecommoncorecompanion).