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# Why a Reading Workshop is Crucial in the Digital Age

*SHOULD KIDS STILL READ BOOKS? DO ADULTS STILL READ BOOKS?*

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“Reading is to the mind what exercise is to the body.”

Richard Steele



## To Read Is To Think

I believe that learning to read is important, and loving to read is crucial.

When I read, so much happens to me: I

learn new things, I'm transported to other places, I gain empathy for others who are different than I am. When I see kids read in classrooms I watch their eyes, their facial expressions, their eyebrow furrows. I can tell when it's working, when they've been 'taken away'.

When I read with my two year old daughter, I see the dots connecting right in front of us. Joeys are baby kangaroos. Trains run on tracks. Sharing your peppermint stick is a good thing to do. How else could I teach her all those things so easily? She is a sponge when we sit down with a book together.



I think kids should also have access to iPads, and smartphones and all the awesome devices that are out there. Who wants a kid with an “app gap”? (<http://nyti.ms/vL42z9>) Still, I can't help but wonder why more people don't know that screen time, especially under the age of two, is known to be detrimental. Research study after research study says this is true. I just know that kids should read more. They should read as much as they can, because we all know that once they become adults, it will become harder and harder to find the time to do so.

Maybe this is why school should be a focal place where students gain or grow a love for books and reading. Maybe this is why Reading Workshop is so important.

“So please, oh PLEASE, we beg, we pray, Go throw your TV set away, And in its place you can install, A lovely bookshelf on the wall.”

- Roald Dahl, *Charlie and the Chocolate Factory*

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## Essential Reading Skills

*Accuracy/ Word Attack*

*Phrasing/Fluency*

*Comprehension*



### The World of Comprehension

- \* Predicting
- \* Visualizing
- \* Walking in the Character's Shoes
- \* Connecting
- \* Determining Importance
- \* Questioning
- \* Noticing Change/ Cause & Effect
- \* Accumulating
- \* Synthesizing
- \* Interpreting
- \* Critiquing





## Short Shared Texts for Reading

### *Sitti's Secrets*

by Naomi Shihab Nye

My Grandmother lives on the other side of the earth. When I have daylight, she has night. When our sky grows dark, the sun is peeking through her window and brushing the bright lemons on her lemon tree. I think about this when I am going to sleep.

“Your turn!” I say.

Between us are many miles of land and water.

Between us are fish and cities and buses and fields and presidents and clotheslines and trucks and stop signs and signs that say DO NOT ENTER and grocery stores and benches and families and desserts and a million trees.

Once I went to visit my grandmother. My grandmother and I do not speak the same language. We talked through my father, as if he were a telephone, because he spoke both languages and could translate what we said.

I call her *Sitti*, which means Grandma in Arabic. She called me *habibi*, which means darling. Her voice danced as high as the whistles of birds. Her voice giggled and whooshed like wind going around corners. She had a thousand rivers in her voice.

A few curls of dark hair peeked out of her scarf on one side, and a white curl peeked out on the other side. I wanted her to take off the scarf so I could see if her hair was striped.

Soon we had invented our own language together. Sitti pointed at my stomach to ask if I was hungry. I pointed to the door to ask if she wanted to go outside. We walked to the fields to watch men picking lentils. We admired the sky with hums and claps.

We crossed the road to buy milk from a family that kept one spotted cow. I called the cow *habibi*, and it winked at me. We thanked the cow, with whistles and clicks, for the fresh milk that we carried home in Sitti's little teapot.

Every day I played with my cousins, Fowzi, Sami, Hani, and Hendia from next door. We played marbles together in their courtyard. Their marbles were blue and green and spun through the dust like planets. We didn't need words to play marbles.

My grandmother lives on the other side of the earth. She eats cucumbers for breakfast, with yogurt and bread. She bakes the big, flat bread in a round, old oven next to her house. A fire burns in the middle. She pats the dough between her hands and presses it out to bake on a flat black rock in the center of the oven. My father says she has been baking that bread for a hundred years.

My grandmother and I sat under her lemon tree in the afternoons, drinking lemonade with mint in it. She liked me to pick bunches of mint and sniff.

Some days we stuffed little zucchini squash with rice for dinner. We sang *habibi, habibi* as we stacked them in the pan. We cracked almonds and ate apricots, called *mish-mish*, while we worked.

One day Sitti took off her scarf and shook out her hair. She washed her hair in a tub right there under the sun. Her hair surprised me by being very long. And it *was* striped! She said it got that way all by itself. I helped her brush it out while it dried. She braided it and pinned the braid up before putting on the scarf again.

I felt as if I knew a secret.

In the evenings we climbed the stairs to the roof of Sitti's house to look at the sky, smell the air, and take down the laundry. My grandmother likes to unpin the laundry in the evening so she can watch the women of the village walking back from the spring with jugs of water on their heads. She used to do

that, too. My father says the women don't really need to get the water from the spring anymore, but they like to. It is something from the old days they don't want to forget.

On the day my father and I had to leave, everyone cried and cried. Even my father kept blowing his nose and walking outside. I cried hard when Sitti held my head against her shoulder. My cousins gave me a sack of almonds to eat on the plane. She had made. She had stitched a picture of her lemon tree onto the purse with shiny thread. She popped the almonds into my purse and pulled the drawstrings tight.

Our plane flew to the other side of the world.

I remember the tattoos on my grandmother's hands. They look like birds flying away. My father says she has had those tattoos for a hundred years.

I think about Sitti's old green trunk in the corner of her room. It has a padlock on it—she wears the key on a green ribbon around her neck. She keeps my grandfather's rings in there, and her gold thread, and needles, and pieces of folded-up blue velvet from old dresses, and two small leather books, and a picture of my father before he came to the United States, and a picture of my parents on their wedding days, and a picture of me when I was a baby, smiling and very fat. Did I really look like that?

When I got home, I wrote a letter to the President of the United States.

Dear Mr. President,

My grandmother on the other side of the world has a lemon tree that whispers secrets. She talks to it and gives it water from her own drinking glass. She guesses the branch where lemons will grow next. All the old men and women of her village take good care of their trees. Some have fig trees with shiny leaves. Some have almond trees covered with white blossoms that fall down on the road like snow.

Last night when I watched the news on TV, I felt worried. If the people of the United States could meet Sitti, they'd like her, for sure. You'd like her, too.

My grandmother can read the stars and the moon and the clouds. She can read dreams and tea leaves in the bottom of a cup. She even said she could read good luck on my forehead.

Mr. President, I wish you my good luck in your very hard job. I vote for peace. My grandmother votes with me.

Sincerely,  
Mona

Does my grandmother know what will happen in the world?

Does the world have a forehead?

Sometimes I think the world is a huge body tumbling in space, all curled up like a child sleeping. People are far apart, but connected.

My grandmother lives on the other side of the earth. While I am dreaming, she rises from her fluffy bed and steps out her door to check the lemons growing on her tree. The first thing she does every day is say good morning to her lemons.

All day the leafy shadow of her tree will grow and change on her courtyard wall. She will move with the shade. When she sleeps, she will dream of me.

## **My Name is Yoon**

by Helen Recorvits

My name is Yoon. I came here from Korea, a country far away.

It was not long after we settled in that my father called me to his side.

"Soon you will go to your new school. You must learn to print your name in English," he said. "Here. This is how it looks."

YOON

I wrinkled my nose. I did not like YOON. Lines. Circles. Each standing alone.

"My name looks happy in Korean," I said. "The symbols dance together." \*Predict\*

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"And in Korean my name means Shining Wisdom. I like the Korean way better."

"Well, you must learn to write it this way. Remember, even when you write in English, it still means Shining Wisdom."

I did not want to learn the new way. I wanted to go back home to Korea. I did not like America. Everything was different here. But my father handed me a pencil, and his eyes said Do-as-I-say. He showed me how to print every letter in the English alphabet. So I practiced, and my father was very pleased.

"Look," he called to my mother. "See how well our little Yoon does!"

"Yes," she said. "She will be a wonderful student!"

I wrinkled my nose. \*Visualize\*

My first day at school I say quietly at my desk while the teacher talked about CAT. She wrote CAT on the chalkboard. She read a story about CAT. I did not know what her words meant, but I knew what the pictures said. She sang a song about CAT. IT was a pretty song, and I tried to sing the words, too. Later she gave me a paper with my name on it.

"Name. Yoon," she said. And she pointed to the empty lines underneath.

I did not want to write YOON. I wrote CAT instead. I wrote CAT on every line.

I wanted to be CAT. I wanted to hide in a corner. My mother would find me and cuddle up close to me. I would close my eyes and mew quietly.

The teacher looked up at my paper. She shook her head and frowned. "So are you CAT?" she asked. The ponytail girl sitting behind me giggled.

After school I said to my father, "We should go back to Korea. It is better there."

"Don not talk like that," he said. "America is your home now."

I sat by the window and watched a little robin hop, hop in the yard. "He is all alone, too," I thought.

"He has no friends. No one likes him."

Then I had a very good idea. "If I draw a picture for the teacher, then maybe she will like me." **\*Walk in the Character's Shoes / Empathize\***

It was the best bird I had ever drawn. "Look, Father," I said proudly.

"Oh, this makes me happy," he said. "Now do this." And he showed me how to print BIRD under the picture.

The next day at school the teacher handed me another YOON paper to print. But I did not want to print YOON. I wrote BIRD instead. I wrote BIRD on every line.

I wanted to be BIRD. I wanted to fly, fly back to Korea. I would fly to my nest, and I would tuck my head under my little brown wing.

The teacher looked at my paper. Again she shook her head. "So you are BIRD?" she asked. Then I showed her my special robin drawing. I patted my red dress, and then I patted the red robin. I lowered my head and pecked up at her. The teacher smiled.

"How was school today, my daughter?" my mother asked.

"I think the teacher like me a little," I said. **\*Accumulate\***

"Well, that is good!" my mother said.

"Yes, but at my school in Korea, I was my teacher's favorite. I had many friends. Here I am alone."

"You must be patient with everyone, including yourself," my mother said. "You will be a fine student, and you will make many new friends here."

The next day at recess, I stood near the fence by myself. I watched the ponytail girl sitting on the swing. She watched me, too. Suddenly she jumped off the swing and ran over to me. She had a package in her hand. The wrapper said CUPCAKE. She opened it and gave me one. She giggled. I giggled, too.

When we were back in school, the teacher gave us more printing papers. I did not want to write YOON. I wrote CUPCAKE instead.

I wanted to be CUPCAKE. The children would clap their hands when they saw me. They would be excited. "CUPCAKE!" they would say. "Here is CUPCAKE!"

The teacher looked at my paper. "And today you are CUPCAKE!" she said. She smiled a very big smile. Her eyes said I-like-this-girl-Yoon.

After school I told my mother about my ponytail friend. I sang a new song for my father. I sang in English.

"You make us so proud, little Yoon," my mother said.

"Maybe America will be a good home," I thought. "Maybe different is good, too."

The next day at school, I could hardly wait to print. And this time I wrote YOON on every line.

**\*Interpret\***

When my teacher looked at my paper, she gave me a big hug. "Ana! You are YOON!" she said.

Yes, I am YOON.

I write my name in English now. It still means Shining Wisdom.

## Reading Units of Study K-5

### Sample Year-Long Map

Kindergarten	1st Grade	2nd Grade
1. Readers Build Good Habits (start later in school year)	1. Readers Build Good Habits	1. Readers Build Good Habits
2. Using Strategies to Figure out Hard Words	2. Using Strategies to Figure out Hard Words	2. Readers Think & Talk About Books
3. Readers Think & Talk about Books	3. Readers Think & Talk About Books	3. Nonfiction Reading
4. Fairytales	4. Readers' Theatre	4. Character Study
5. Nonfiction Reading	5. Nonfiction Reading	5. Poetry
6. Reading Reflections	6. Character Study	6. Reading Reflections
3rd Grade	4th Grade	5th Grade
1. Building a Reading Life	1. Building a Reading Life	1. Building a Reading Life
2. Mystery	2. Following Characters Into Meaning	2. Following Characters Into Meaning
3. Nonfiction Reading	3. Nonfiction Reading	3. Historical Fiction Book Clubs
4. Following Characters Into Meaning	4. Readers' Theatre	4. Nonfiction Reading
5. Inference and Interpretation Book Clubs	5. Adventure Books Reading	5. Independent Book Clubs
6. Independent Reading Projects	6. Social Issues Book Clubs	6. Independent Reading Projects

**Unit Planning-** There should be a balance of narrative and non-narrative reading across each school year. Each individual unit is ideally planned in a backwards manner, and is standards-based. Teachers plan together, thinking about what ultimately they want their students to accomplish by the end of a unit, and then design each week into a theme or category, with possible Teaching Points listed out for each RW day (minilessons). A unit typically lasts 4-6 weeks long, with the assumption that students are in a RW at least 4 days a week, reading independently with new minilessons to help them along.

**Unit Cohesion-** At a grade level, each unit stands on the shoulders of the unit that came before it. There are some teaching points that carry across from one unit to the next. Some key units repeat from grade to grade.



## Sample Non-Fiction Reading Units of Study

### Grade 2 outline for Nonfiction Unit

#### The goals for this unit include:

- Readers learn they can read to be informed about things in the world.
- Readers learn to use their prior knowledge to help them understand what they are reading.
- Readers learn new vocabulary words and use text features to figure out these words.
- Readers learn they can pursue questions, ideas and interest through reading.
- Readers learn to develop their ideas with their partners by using particular phrases to extend their thinking.
- Readers learn they can teach others what they've learned about their topic

### Immersion

#### *Possible Teaching Points:*

\* People read NF in order to do lots of things – learn something new, learn more about something they are already interested in, learn how to do something specific, to research information for a project, etc...

\* Reading NF texts can differ from reading a F book – sometimes we read NF to find specific information and when we do that, we skim and scan for needed/interesting information. Other times we do read NF texts from cover to cover (just like F).

\* Sorting our NF texts together can help us become more familiar with our library. (This can also be the stage when we help kids start to think about Habitats...)

### **Bend 1: Readers think about the different ways to read NF, and use text features to help them**

- \* Why am I reading this book? What do I want to learn?
- \* What information do I already know about this topic?
- \* Different NF text features help us read NF books – review text features already learned in K and 1<sup>st</sup> grade (Table of Contents, Index, Glossary, Section/Sub-Headings, Pictures with Captions, Diagrams, etc)
- \* Using text features as you read will help you understand the information you are learning. Take one or two specific text features and look more closely at them together with students (i.e. Take the 'Table of Contents' and teach how it can set up your reading direction – readers use the TOC to direct them)
- \* Maps and Diagrams – readers learn how to use these specific features ... (newer work for 2<sup>nd</sup> graders)

## **Bend 2: Readers learn to navigate through NF books and work to attack hard words**

\* Readers read a little section, then stop to retell what they learned. They try to put the information in their own words (thus paraphrasing).

\* Paraphrasing is hard – often readers have to stop and go back to reread, to make sure they really understood the information they read and then to try (again) to put it into own words

\* Often readers stop to think about the information they’re learning – they try to make sure they are absorbing the newest info being read and letting go of old facts that they thought they knew, but are turning out to be untrue

\* When books have section headings, good readers USE those to direct their reading – they read the section heading and name what they will probably be learning about. Then they read the paragraph(s) of text and at the end go back to the section heading and confirm what they read all about.

\* When books DON’T have section headings, good readers read the paragraph(s) of text and at the end, think to themselves, What did I just read? What was this mostly about? They try to summarize all the information/writing and then they give the section a heading of their own! (You could have kids practice writing these on a post-it/sticky note, or not)

\* Good readers try to figure out what the main idea of a section is about and what the supporting details are – they do this by reading and figuring out ‘what the section/paragraph was mostly about’ (see above) and then what the supporting details are. They can even start to hold onto this information on paper/sticky notes.

\* Readers figure out how a NF book works before reading it - take a text walk to notice the structure

## **Bend 3: Readers think as they read and develop their thinking with partners (students choose a topic to narrow in on and read exclusively about for the next 4-5 days)**

\* Readers hold on to questions they have and search for answers, tracking their thinking and learning on post-its

\* Good readers stop to think about what they’ve learned and they grow their own ideas, by asking themselves, *what does this make me think?*

\* Readers make comparisons to something they already know – they take this new knowledge and now are able to grow an idea, by saying ‘*I used to think, but now I know... this makes me realize...*’

\* Nonfiction texts often have an author’s message – a reader’s job is to figure out what the author’s is trying to teach the reader (or make the reader think about) and then to see if they agree or disagree.

## **Bend 4: Readers teach others with presentations**

Students work in partnerships or small groups, choose a topic they’ve read across more deeply and present to another grouping about their learnings, questions and future plans for more reading.

## **Gr 4 Outline for Non fiction Unit**

### **The goals for this unit include:**

- Highlight nonfiction reading in the lives of students
- Help readers through the intricacies of this complex genre
- Give students strategies for making sense of nonfiction texts Increase the fluency with which students read nonfiction
- Help students recognize the array on nonfiction in the world (expository and narrative)

### **Bend 1: Bring Your Repertoire of Strategies to Your Reading of Narrative Nonfiction (Kids will be reading biographies and narrative nonfiction)**

Day 1. Reflect on what you learned in your previous two units to make a toolbox or knapsack to draw upon when reading narrative nonfiction

- Envision – make movie in your mind and retell
- Reading with mind on fire/have ideas and jot on post its and carry them
- Question, predict, use precise language
- Good things to do with partners
- Reading long and strong
- Activate prior knowledge (make sure book browsing is in Unit 1 teaching shares)
- Author your own reading life

Day 2. Composing a reading life as a reader of nonfiction is somewhat different

- You choose books differently if you don't know anything about the topic you would probably start reading easier books on the topic and work your way to harder books. And if you know a lot about the topic you can probably read harder books.
- Bring in favorite nonfiction books and update the library together

Day 3. When meaning breaks down look closely at words in context and text features

Day 4. How do you know what to use from your toolbox? Sometimes the text calls you to do something

### **Bend 2: Some texts are organized in an expository structure to help you learn more info**

Day 5. You don't leave your repertoire behind you – instead bring it to help you be a good learner but you also add to it reading for boxes and bullets

*(It would be helpful at the beginning of this bend if each partnership got to read one book at the same time so two copies of books are needed. This will help partners read and figure out boxes and bullets together. If partners don't have same book, they can come together and read one page together either taking turns, choral or echo read, for kids who have fluency issues, then figure out boxes and bullets together. They can read separately and come together and compare their post its of what they outlined.)*

Day 6-7. Main idea strategies

- Who and the what (in one paragraph, across two and a page)
- Mostly and mainly about – what does that mean?
- Ask, 'what is this text teaching me? (Should be in a sentence)

- Ask, ‘which of these sentences could include many other sentences in this section?’
- Turn the section heading into a question and read for the answer.
- Look for an embedded story or anecdote. Then read thinking about what is this story highlighting? Or why is this story here? What is it trying to teach me?

Day 8. Read organizing First, Last, Next just like we can line up using test language

- Outlining and taking notes

Day 9. Partner work – to explain in your own words using your explaining finger to share what you were picturing, what did you learn

### **Bend 3: Creating Text Sets & Clubs To Become More Knowledgeable about a Topic of Interest and Grow Ideas**

Day 10: Post-iting ideas and questions and talking long off of them with partners

Day 11: Looking for answers to my questions and asking new ones

Day 12: Carrying ideas from one book to another

Day 13: Comparing and Contrasting - what we are learning on the topic across books

Day 14: Partners/clubs listen and study the pictures and diagrams and ask questions like:

- Why does or doesn't...
- How come...
- How does that work?
- What is...?
- Does this fit with something you learned earlier?
- What does that let you know or make you think?

Day 15: Putting what you read into your own words and being able to explain it when teaching others.

- Looking closely at diagrams, charts and pictures and gathering information by stating three things learned.
- Readers look across the page at all the information like diagrams, charts and pictures and look closely at see how everything fits together.
- Looking at how smaller parts of text fit into larger parts.
- As readers read they think about how this new information fits with what I already know.
- As readers read on they take the new information and think, “*How does this fit with what I already read?*”
- Looking across several pages of text and asking how does this fit together or thinking about what would be a good section heading for this section.
- How do parts of the text fit with my idea?

### **Bend 4: Teaching Each Other to Secure Learning**

Partner work that supports comprehension

- Using your teacher-explaining voice and finger and by using gestures as well as the pictures to teach what your partner what you’ve learned.
- Get partner engaged in the information you are teaching by acting out the information.
- When explaining, use your own words and borrow some of the new vocabulary but explain it through the pictures or by comparing it to something you know your partner will know.

## **2nd Grade Reading – Careful Readers Build Comprehension, Read with Fluency and Pay Attention to Story Elements**

### **Bend One: Readers Use Smooth Voices As They Read Because It Helps Them Understand Their Books Better**

*In this series of minilessons, the children learn strategies to read with fluency. It is helpful if children have access to familiar books to do this work.*

- Readers put their words together (phrasing).
- Readers can reread to make their voices sound smooth like they're talking.
- Readers think about what's happening in the story so that their voice sounds like the character.
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### **Bend Two: Readers Think About What's Happening in Their Books To Help Them Accumulate Information**

*In this series of minilessons, children learn how to keep track of the stories in their books by accumulating information, connecting the pages, paying attention to the story elements.*

- Readers notice how one page connects to the next page.
- Readers notice how the chapters go together.
- Readers can reread parts to make sense of the text.
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### **Bend Three: Readers Think About The Changes in Their Books to Understand Their Books Better**

*During this stretch of minilessons, teach readers about the importance noticing how the story and/or characters change within a book and the problem/solution of the story.*

- Readers think about the characters across the text and notice when they change.
- Readers think about what happened in the beginning of the story and notice when and how the story changes.
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### **Bend Four:**

#### **Extra TPs**

- Readers notice punctuation and this helps them read with smooth voices.
- Readers read with their eyes and their reading voice is inside their head.
- Readers pay attention to when the scenes change in their books.
- Readers can stop and think about parts in the books.
- Readers post-it parts that are important to retell.
- Readers can retell important parts with their partners.
- Readers reread and think about important parts of their books with their partners.
- Readers think about the problem of the story and how it was solved.
- Readers put all they know about the story together to understand the book well.



## What Does a Daily RW Look Like?

Essential Components:

### 1. Minilesson (7-10 mins)

Structure = Connection; Teaching; Active Engagement/Involvement/Link

### 2. Students read independently

This means that students are all sitting quietly, alone, with books in hand, **READING**. This obviously does not happen magically - establishing routines and building stamina from the first day of school is essential. All students have book baggies (ziploc bags, canvas totes, magazine holders et) and keep approximately 8-10/4-5/2-3 books active for a week-long period, until it is time to go 'book shopping' again. The sustained reading time grows across the year from 5/15 minutes to 25/45 minutes



\*Teacher confers while students read\*

One-on-one conferences

Small Group Work: Strategy Lessons and Guided Reading

### 3. Partnership Talk/Book Club Talk (5-10 mins)

### 4. Teaching Share (5 mins)

## Minilessons

### *Minilesson from Character Unit of Study (Comprehension work)*

One way that readers get to know a character is to think about what the character is doing, or what is happening to the character

#### *Connection*

“Readers, yesterday you did some great envisioning of your main characters! You really pictured what they look like, and what kind of person they are.”

“Today I want to teach you that another way that readers get to know a character is by thinking about the main thing that the character is doing in the chapter, or the main thing that is happening to the character in each chapter, and putting a post-it on that part.”

#### *Teaching*

“Watch while I find the main thing that happened to Maria Isabel in Chapter One of My Name is Maria Isabel. Watch how I put a post-it on the part where something big is happening.”

*Quickly retell Chapter One as you think out loud in front of the children.* Let’s see, in Chapter One, Maria Isabel sitting at the table and she’s supposed to be eating her breakfast, but she’s very nervous about starting a new school. Yeah, I think that’s important. I’m going to put a post-it there.” *Teacher puts post-it there.*

“Then Maria Isabel gulps down her coffee, grabs her backpack...I don’t think those are the most important things....She is running to school; she trips on the sidewalk and makes her knee bloody, makes her favorite dress dirty, and people are laughing at her. I think that’s pretty important. I’m going to put another post-it there.”

“Did you see how I put post-its on the main things that happened to Maria Isabel in that chapter? I didn’t put a post-it on the part that said she burned her tongue on the coffee. I didn’t think that was probably the most important thing that happened in this chapter. I think the main point of this chapter is to tell us how nervous Maria Isabel is to start in her new school.”

#### *Active Engagement/Involvement*

“Now are you ready to try this with Chapter 2? Turn to your neighbor and talk about what you think the most important things are that happened to Maria Isabel in Chapter 2. Try to think about only two main things that happened, and then you will tell me where to put the two post-its in Chapter 2.”

Neighbors discuss where they think the two places are that have important things happening to Maria Isabel. Listen for the BIG moments, not just things like “Maria Isabel got a pass from the secretary.”

“Great! You’re really figuring out how to retell the most important things that happen to the character! So Josh thinks that when Maria Isabel’s teacher gives her a new name, ‘Mary,’ that’s an important part. I agree! I’ll put a post-it there.” *Continue to discuss where another post-it could go.*

### *Link*

“Readers, today we learned how to put a post-it in the chapter where something big happens to the main character. After you finish a chapter in your own books, think about where in that chapter you can put a post-it on something big that happens to your main character.”

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Strategies for Readers: *Knowing where something big happens to the main character*

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What might readers specifically struggle with in different texts after this minilesson? How could this minilesson be broken down or differentiated even more?

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## **Minilesson on Phrasing & Fluency: Readers Read Like They are Talking**

### **Connection:**

Yesterday we began to think about reading in smooth voices and how it's important to do that because that helps us understand the words in our books. When I was meeting with readers yesterday, Jay said an amazing thing to me. He said that when he's trying to be careful, he reads slowly, but then it's hard to understand what he's just read. When you read too-slowly-it-can-be-hard-to-follow-the-story, (*Teacher says this in a too slow way.*) See what I mean? I think we can all learn something important from what Jay is teaching us. Today I want to teach you how to read in a voice that isn't too slow, and that sounds like you're talking. That's going to help you understand what's going on in the story.

### **Teaching Point:**

Watch me as I read this sentence in a slow careful voice, and then watch how I fix it up and read it in a faster, talking voice. (*Teacher has written a sentence on the chart. She reads it very slowly at first.*) I-like-to-play-with-my-best-friends-because-we-have-fun-together. Oh, that sounded so slow, almost like a robot. I'm going to try to read it faster, in a more regular voice, like I'm talking. (*Teacher does this.*)

Did you notice how it was easier to understand what I was reading when I read it in a more regular voice?

### **Active Involvement:**

Okay, I want you guys to practice reading in a more regular talk-like voice. We'll read this sentence together once, and then you guys will have some time to practice reading it in a regular talking voice. (Teacher reads it again in a 'talk-like' voice and then gives the children a few seconds to practice it.)

I love how you guys read it not too slow, and not too fast. It was like you were talking. It was easy to understand what you were reading when you read it in a smooth, talking voice.

### **Link to Ongoing Work:**

Readers, from now on, I want us all to try to remember that it's so important to read in smooth voices that sound like talking voices, not robot voices. When you read this way, it's so much easier to understand what you're reading, and understanding is the biggest job for readers!!!

## **Minilesson from Launching the Reading Workshop - Good readers envision the text as they read**

*Connection:* Today I want to teach you that it is important to envision, or visualize, when you read. Does anyone know what that means? *(A few students call out random things...)*

Yes, that's sort of right, it means you make a picture in your mind when you read the words. Sometimes the pictures in the books help you too.

*Teaching:* Ok I'm going to envision as I read so you can see it in action. I will reread this part in our Read Aloud book, "My Name is Maria Isabel" *(Teacher rereads two paragraphs aloud from a previous chapter that the students are familiar with.)*

Ok, so now I'm going to tell you the picture in my mind. I can see Maria here at this part and she falls down and scrapes her knee. Ouch! And I see some other things too in my mind.

*Active Involvement:* Now you guys try it. I'm going to reread another part and when I finish, tell your partner what you are visualizing.

*(Teacher reads aloud another paragraph from different section of text that student have not heard yet, then students turn and talk to each other.)*

Ok, I've heard some of you guys say the picture you had in your mind- that was good.

*Link:* Now when you go back to read today, you have to make sure to make pictures in your mind, alright?



## **Minilessons Across the Reading Year**

A Minilesson is structured around **one clear Teaching Point**.

A Teaching Point = **Skill + Strategy**

### **Decoding Minilessons:**

TP: Good readers don't just skip over hard words. Instead they try to solve those hard words and use whatever they can to do so. They recognize and self-correct as much as possible

TP: Readers figure out hard words by thinking what makes sense and using the pictures to help them think of what the word might be (K-2)

TP: Readers use context clues as they read when they come across a hard word- they read on and try to figure out what else is happening in the sentence and then come back to the hard word to try it again

TP: Readers look across a whole word and think about the parts (chunking for K-2)

TP: Readers look across a whole word and think about the parts (roots, prefix/suffix for 3-5)

TP: Readers use other resources when they've tried everything they can to solve a hard word (teacher, reading partner, dictionary...)

\*TP: Good readers often recognize a book may not be "Just Right" when they come across too many hard/bumpy words

### **Phrasing / Fluency Minilessons:**

TP: Good readers make sure to read smoothly and they do this by following the punctuation marks the author gives them.

TP: Readers change the sound of their voice as they read, depending on how the character is feeling and what's going on in the story specifically at places where there is dialogue

TP: Good readers make sure to reread when they come to parts in books where their reading gets bumpy or less smooth

TP: Readers think about the tone or mood in the text and make their voice match that (probably more upper grades 2-5)

\*TP: Good readers often recognize a book may not be "Just Right" when their reading is not smooth at all

### **Comprehension Minilessons:**

*Each of these points below can be fleshed out so that there is a SKILL and a STRATEGY. For example, "Good Readers visualize by using the details the author gives them in the text and turning those words into a picture/movie in their minds."*

<b>Literal</b>	<b>Inferential</b>
Retelling- simple sequence Summary- retelling main ideas, not every detail	Predicting
Monitoring for Meaning- Holding on to who/what/where/when	Empathy/ Walking in Characters' Shoes
Using chapter titles and sections headings to help guide reading and better understanding texts	Understanding Characters' Relationships to each other
Noticing and Understanding Basic Story Elements, such as characters, plot, setting, change, etc * (see 'Fiction' below)	Visualizing (or Envisioning)
Knowing the difference between main idea and details	Making Connections (Self, To other books, world)
	Accumulating or Adding up Parts of a Text Synthesizing
	Considering Author's Message/Theme
	Understanding Cause and Effect

TP: Readers grow ideas as they read – they notice things and think about them as they read

TP: Readers have evidence for their ideas – they mark places to support their ideas

\*TP: Good readers often recognize a book may not be “Just Right” when they don’t understand what they are reading (things are too confusing and/or ideas are not growing)

### **Genre-Based Minilessons:**

#### **Non Fiction (Procedural, Informational, Reports, Feature Articles-magazine and newspapers, Biographies)**

TP: Readers of nonfiction texts think about what they already know about the topic, and then expect to learn more

TP: Readers use NF text features to help them navigate and understand their texts

TP: Readers hold on to the information they are learning as they read forward and try to add it all up to understand the big picture of the entire text

#### **Fiction (Realistic, Fairytales, Folktales, Historical Fiction, Mystery, Fantasy)**

TP: Good readers pay attention to and track the story elements – characters, plot, setting, problem/solution, change

TP: Readers are able to pick up on authors' craft/techniques/devices and notice when authors do things to catch a reader's attention

### **Poetry (Formulaic, Observation, Nature, Free Verse poems)**

TP: Good readers of poetry notice rhyme, rhythm, word choice, white space (K-2)  
*And* think why the poet used those things (3-5)

TP: Readers think about what poems mean – considering author's message

TP: Readers of poetry perform and read aloud poems and use their voices to express meaning

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TP: Readers recognize the differences between all of these genres and have strategies for reading different genres/types of texts (this culminates as students read more and more genres and learn how to read those specific genres well)

### **Routines/Management & Partnership Work & Behaviors Minilessons:**

TP: Readers know how to take care of their books and materials (book boxes/bins/baggies, bookmarks, sticky notes, etc...)

TP: Readers pick "Just Right" books and sustain independent reading for lengths of time (differs from grade level to grade level)

TP: Readers share ideas with partners and listen to each other as they talk- putting the book in between them and referring to the text(s) as they talk

TP: Readers use sticky notes/post-its (give guidelines for how many/how much) to mark places they want to talk more about (K-2)

To mark places and jot down ideas that they want to talk more about (3-5)

TP: Good readers reflect on their reading progress and set short-term and long-term goals

### ***Please Note!***

All of these teaching points can *also* be used for conferences during a Reading Workshop or during any time that students are reading texts of some kind.

All of these teaching points can be added to or revised in order to meet the more specific needs of any one classroom of students or individual readers

## Minilesson Planning Template

Grade: \_\_\_\_\_

Unit: \_\_\_\_\_

Teaching Point: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### ACTUAL MINILESSON SCRIPT:

#### Connection:

*State Teaching Point here at end:*

#### Teaching:

#### Demonstration / Explain & Example / Inquiry

#### Active Involvement/Engagement:

**Link:** *(Make sure to repeat Teaching Point in generalized terms and be clear as to how this day's lesson fits in with other day's work)*

## Conferring with Readers

### *Reading Conference Structure for Research, Decide Teach*

#### **1. Research**

- a. Ask direct questions about reading work that has been happening in room lately and assess the quality of what they say
- b. Look at conferring notes to see if there are any “next steps” from last conference
- c. Watch for observable behaviors (too much written on post-its, not reading enough, book abandoning)
- d. Listen to child read a little

#### **2. Decide**

- a. Out of all the things that you COULD teach, choose ONE for your conference
- b. Sometimes you may be able to tuck in other things during the conference, but to the kid, there still feels like ONE MAIN teaching point
- c. Name the teaching point – what you want them to do and HOW (strategy)

#### **3. Teach**

- a. Give an example for student from Read Aloud
- b. Demo from your own book
- c. Demo from an earlier part in their book

#### **4. Engage the reader in the work**

- a. Get them going on what you taught right there in the conference- coach them as needed, but main goal is independence

#### **5. Link**

- a. Rename the teaching point – what you want them to continue to do now AND in other books and HOW (strategy)
- b. Ask the student at times what it is that they just learned that they will do in other books
- c. Ask student to jot down “self-assignment” on post-it
- d. Write down in conference notes what you taught student and remind them that you will check in on it again... !!!



**Scenario 1:*****D-G level reader***

You are the kind of reader who is highly focused on the print. You ignore the pictures because you are so excited about recognizing high frequency words. When you get stuck on a new word you try your best to decode the word but do not look at the pictures or think about what is happening in the story. You also tend to forget the patterns in the book and get stuck on the same words repeatedly on different pages of the book.

**Scenario 2:*****A-D level reader***

You are the kind of reader who opens a book and starts to point at words right away. You point to high frequency words and words that you can read from the pictures in the book. When you get to an unfamiliar word you skip it and then you no longer have one-to-one matching as you read, because you only read words that you know. When asked to retell you use the pictures to tell exactly what's happening, naming who's in the pictures and what they are doing in the story.

**Scenario 3:*****J-L level reader***

You are the kind of reader who reads all of the words, and your reading is fairly smooth, but your reading sounds like every sentence ends with a period (no question marks or exclamation marks). When you come to a word you don't know, you mumble through it. When you're asked to retell, you only retell small details. You do this because you're not really making a picture in your mind as you read or revising your picture to include new information. The words you tend to use when asked to describe characters are fairly strong—funny, silly, helpful, friendly—but when you are asked to support your ideas, you struggle to be specific.

**Scenario 4:*****F and above***

You are the kind of reader who attends to print, methodically sounding out tricky words part by part. Your reading sounds slow and choppy and you read with your finger underneath each word. When asked to retell you look up at the teacher and then pause. When prompted to retell again you retell ONLY the last page that you have read.

**Practice some conferences with teacher-partners - groups of three (teacher, student, Coach/colleague)**

Research:

Compliment:

Teach:

Practice / Coach:

Link:

Next Steps:

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Research:

Compliment:

Teach:

Practice / Coach:

Link:

Next Steps:

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Research:

Compliment:

Teach:

Practice / Coach:

Link:

Next Steps:

## More Upper Grade Reading Conferring Scenarios

### Beginner scenarios...

During one of your first reading workshops of the year, you decide to hang back and observe the room for engagement and visible reading behaviors. Your eyes immediately land on Hunter, a student who is new to fifth grade at your school. He's holding The Series of Unfortunate Events and seems engaged with his brow furrowed. His finger is moving from one word to the next as he mouths the words.

You've glanced at Paris's log over the last couple of days because she always keeps it right on her desk. She's been reading Stargirl and you're curious because her log always states that she reads for 20 minutes and reads 10 pages during those minutes, both at home and school. You sit next to Paris who seems very engaged. You say, "Can I interrupt you for a moment, Paris? Let's take a look at your log." When you look at it with her, she won't talk about it. She's on page 113 in her book, but her log says that the last page she read was 60.

During interactive read aloud, you often overhear Leslie making predictions about what will happen next in the story, even when you've prompted her to talk to her partner about ideas she's having about the character, what she's envisioning, or to retell what's happened so far. Leslie loves to guess what's next. You have a hunch that this might be the only work she's done in her independent reading as well. As you sit with her one morning during Reading Workshop, you notice that, in fact, the pages of Because of Winn Dixie is only littered with prediction post-its.

When you sit next to Juan one afternoon, you begin your conference by saying, "Wow. I see you're almost at the end of your book here. Can you tell me the big things that have happened so far in your story?" You're looking to see if Juan is able to synthesize – to put together one chapter after the next and have a sense of how all the parts fit together. When he starts talking, though, you realize that what he's telling you is only the events of that page, in detail.

### More challenging scenarios...

Upon reviewing your conferring notes to plan your next cycle of small group work, you notice Jacob doesn't seem to fit into any group. This is because he is steadily moving through books at an appropriate rate. He regularly uses post-it notes and his notebook to reflect on and grow his thinking *and* is able to make connections between texts. When you confer with Jacob, he is drawing upon a repertoire of recent and past strategies that you've taught to him individually, and to the class. He just chose a new book, The Lion, the Witch, and the Wardrobe. This is a new genre for him.

It's late October and your 5<sup>th</sup> grade class is knee-deep in a character study. You've been teaching the children to pay attention to not only the main characters in the story but to also study the secondary characters and the effects that they have on the main characters and even the possible interpretations of the story. When you sit next to Aleksis and ask him to tell you a little about what he's been thinking about, he responds with answers like "My characters are really nice." When you ask him what he means, he simply says, "Well, like here. They're nice to each other."

Beatrice is holding a book she tells you she loves, but you know it is well above the level that you've assessed her at. When you talk to her, you learn that her parents gave it to her. When you ask about the book, she can tell you the gist of the story and uses character names, but your hunch is that she knows only that much because of the movie adaptation of the book that recently came out, or perhaps because of conversations she's had with her parents or a sibling about the book.

## Non-Fiction Reading Conferences

Skill	Research Question	Teaching Point
Activating Prior Knowledge	* How are you preparing yourself to read this book?	Good NF readers look at the cover and title and ask themselves, “What do I know about this subject already?”
Identifying Main Idea and Supporting Details  (Determining Importance)	* What are you learning about your subject? * What is the section mostly about? * How are you using the section headings to help you keep track of your thinking?	* Good NF readers will write on a post-it what the section is mostly about, and then add what details support that main idea underneath * NF readers will put facts they learn into a big category (make a section heading if there isn’t one)
Asking Questions	* What are you wondering about as you read? * How are you keeping track of questions you have as you read? * How are you working on finding answers to your questions and wonderings?	* Readers think a little bit after reading a part and then ask themselves what what they just read makes them wonder * Readers use post-its to keep track of their questions and wonderings
Envisioning	* What picture do you have in your mind when you read this part? * How are you imagining that looks?	* Good NF readers will take the information that they read in a book and use it to create a picture in their mind – sometimes if it’s unfamiliar they imagine by comparing it to something that is familiar * Good NF readers slow down as they read to really make sure that they are picturing the information that they get and use pictures/diagrams/charts to do it when they have those text features
Growing Ideas (Inferring)	* What are you thinking about what you’ve read so far? * What ideas do you have about this book that you will carry to a new book about the same topic?	* Good NF readers stop and think often by saying “here’s what I’ve learned so far—so what does it make me think?” * Readers think about facts/info they’ve learned and compare it to something they know- then use that to say what it makes them think * Good NF readers take what they learn about a topic in one book and hold onto it when they read another- they put it all together

## Small Group Work in the Reading Workshop: Guided Reading and Strategy Lessons

### Guided Reading

Why:

- ~To bump students up to a new instructional reading level
- ~To support students who have just moved into a new reading level
- ~To support students in a new and difficult genre
  
- ~To introduce book club members to a next text (Grades 3-5)

How:

- Text introduction for same book
- Stagger book distribution and all students start reading
- Coach each student individually with *lean prompts*
- Pull group back together for wrap up discussion (comprehension, word work, phrasing/fluency)

FUTURE FOLLOW UP: Can either pull back together in a day or two, or see students individually across next few days (Guided Reading sessions are not traditional “reading groups” but are more needs-based.)

### Strategy Lessons

Why:

- ~To support students with a common struggle across reading levels
- ~To push higher level readers forward
- ~To support partnerships who have common needs

How:

- Pull students together and tell them why you’ve gathered them
- Name teaching point
- Either demo quickly or have them start to practice immediately
- Coach each student individually with *lean prompts*
- Pull group back together for wrap up discussion

FUTURE FOLLOW UP: Usually not together as a group more than one time. Can see students individually across next few days, or pull into a *new* small group. This is more dynamic grouping and requires time and planning on the teachers’ part.

### **Guided Reading Book Introduction**

Title: \_\_\_\_\_

Level: \_\_\_\_\_

Title and Setting	
Prior Knowledge	
Gist of whole story/text	
Structure of Text	
Tricky Parts	
Question or Strategy to pursue While reading  (This is a reminder to the students- not a strategy that you are teaching at that moment. IE: 'Don't forget to point to the words.')	
Questions/discussion ideas for after Reading	

## **Moving Students Into Leveled Texts: Kindergarten Reading Workshop**

The criteria many early childhood educators use to determine whether or not to move children toward conventional reading are the following:

- Does the child use beginning and ending letters (and perhaps some medial letters) when she writes? Could an adult (who is not her teacher) read the writing?
- Does the child write in sentences with spaces between words to make it easy for herself, as well as others to read?
- Does the child read his own writing conventionally (or otherwise seem ready to read conventionally) and understand that the print holds meaning that stays consistent across time?
- Does the child 'read' emergent storybooks with very close approximation to the actual texts, with expression, and in a way that conveys meaning?
- Can the child use one to one matching in his shared reading texts? (Suggesting that he/she can tell the difference between a letter and a word)
- Does the child have a set of known high frequency words? (about 10)

If some children meet or are close to meeting most of these criteria, launch them into conventional reading. You can do this by convening guided reading groups around very supportive, leveled books (Level A and Level B). Guided reading can take place within the reading workshop time, in addition to conferring either during private reading time or partner reading time. You'll meet with this guided reading group several times a week until those readers have gotten off to a good start. These children might shop for a couple of leveled books in addition to the Look Books and emergent storybooks.

## **Scheduling your Conferencing Time in a K-2 Classroom**

Monday: Group A (4-5 children) + individual conferences (2-3)

Tuesday: Group B + Strategy Lesson

Wednesday: Group C + individual conferences

Thursday: Group D + individual conferences

Friday: Follow up on one or two groups + Strategy Lesson

Monday: Follow up on one or two groups + Strategy Lesson

Tuesday: Follow up on one or two groups + individual conferences

Wednesday: Group A + individual conferences

Thursday: Group B + Strategy Lesson

Friday: Group C & D + individual conferences

## **Some thoughts on Guided Reading in Upper Grades**

**Early Readers:** Levels A- G/H/I (approximately)

**Transitional Readers:** Levels G/H/I - M/N (approximately)

**Self-Extending/Proficient Readers:** Levels M/N - V etc (approximately)

Guided Reading is 80% a text introduction, then kids read text right there, silently. You tap kids to read aloud to you one by one (just the part of text they are at). As they read, you offer lean prompts and then move on to next student.

The text chosen is one in which all kids are ready for (bump them up a level) so that it will **soon** become an independent reading level. When you give it to them, it is at a more instructional level and that's why the text introduction is crucial.

You give them meaning in the text introduction, so that they can work on word-solving strategies and print work.

It is really important to know why you use Guided Reading and when so that you best meet the needs of all your readers (more appropriate as small group work for early readers in your classroom). In most 3-5 classrooms, only your lowest level readers need Guided Reading on a somewhat regular basis. Most average to higher level readers DO NOT need it.

The **text introduction** aspect of Guided Reading can be really helpful for upper grade readers who do not necessarily need to be bumped up a level (so your transitional and self-extending readers), but who need extra support (new genre, unfamiliar topic, etc). It can also be really helpful during Book Club conferences, when you already have kids grouped together by ability.

To plan the Guided Reading session, you need an equal knowledge of your readers and the text that you are going to have them read. Remember, Guided Reading sessions are not traditional "reading groups" or a time for "round robin reading." Guided Reading is an instructional tool that a teacher uses only at times when it is needed, and for specific purposes.



## **Strategy Lessons in a Reading Workshop K-2**

A unit of study is a collection of teaching points. Use them as lenses for assessing kids. What are all your kids doing? What are only a couple of kids doing? What is no one doing?

Before small group work can take place, classroom management ideally is in place. Students should:

- Be able to read for extended periods of time.
- Understand the rules of movement throughout a workshop.
- Be seated in spots where they are not distracted.

## **Data Collection that Will Enable Teachers to Create Small Groups**

### Active Involvement of Mini-lesson:

- Listen in as students are talking. Who's having difficulty trying out the strategy?
- Create an artifact. Study it afterwards. Look for the categories across students' understanding.

### Read the Room: *Create a checklist to help you focus your observations*

1. Reader turns back to a page already read --> Reader is rereading to see how the new fits with the old
2. Reader turns page, then turns back quickly to reread --> Reader is monitoring for sense
3. Reader stops, closes eyes, resumes reading --> Reader is trying to work through confusion.
4. Reader makes a confused face and does something (talks, rereads, etc...) --> Reader is comprehending the book.
5. Reader looks at cover, back blurb, table of contents --> Reader is using parts of the book she is familiar with to help her understand.
6. Reader has reactions (facial expressions, laughter, etc) while reading --> Reader is understanding and engaging with/enjoying the book
7. Reader uses tools like post-its, and rereads often --> Reader is trying to think in and about the book

### **Reader's Workshop Strategy Lessons (3-5):**

*Comprehension Skills and a variety of strategies to help with planning/pulling small groups*

Determining Importance	<i>Readers try to figure out what parts are more important in a story by paying attention to: →</i>	<i>* conflicts, problems * strong emotions * big changes</i>	
Retelling (sequencing)	<i>Readers stop and ask- who is character(s) and what's happened so far</i>	<i>Readers retell in order of what's happened and use characters names</i>	<i>Readers try to retell the most important parts (SEE ABOVE!)</i>
Envisioning	<i>Readers make a picture in their minds when they get info- what characters say and do</i>	<i>Readers add to the pictures in their minds by taking details in text and adding on their prior knowledge</i>	<i>Readers look for setting clues and use what they read to build the world of the story in their minds</i>
Predicting	<i>Readers think about what they know has happened in the story so far to figure out what might come next</i>	<i>Readers think about how stories tend to go (at beginning, middle, end) to think of what might happen</i>	<i>Readers use their own knowledge of people and world to figure out what might happen next</i>
Inferring	<i>Readers try to figure out what the author is not coming out and just saying – they read between the lines</i>		
Synthesizing	<i>Readers add parts of the text up and come to new interpretations</i>	<i>Readers hold on to earlier parts of a text, when considering an idea or event in a later part</i>	
Interpretation	<i>Readers decide what the text is REALLY about by thinking, what is the author trying to get me to think?</i>		
Questioning	<i>Readers have different wonderings and say things like: I wonder why... I'm starting to question...</i>	<i>Readers question what characters do and why</i>	<i>Readers constantly monitor the questions they have and always try to answer them as reading</i>

## Reading Partnerships

### Configurations:

Same Book Partnerships (ability based)

Switch Books (ability based)

*In Kindergarten/1<sup>st</sup> grade – try Private Reading, and Partner Reading, where they sit and read back to back, then switch knee to knee to discuss and/or reread books together*

### Coaching Conferences:

During Independent Reading

During Partnership Talk

### Scheduling:

Talk everyday

Talk 3x's a week

Talk 2x's a week

Talk on independently decided schedule

### Assessment:

~ Read through post-its – how is talk guiding & affecting comprehension

~ Listen in – where are the gaps? Who is leading the talk? Who is following?

~ Take transcripts and video clips – study student conversation alone and *with* students

## Book Clubs

### When forming groups, consider:

- Partnerships merging
- Strengths and needs of each reader: *comprehension, interpretation, talk skills*
- Social factors & Student choice

### Management

- Book check-out and returns (teacher as gate-keeper or students independent)
- Room arrangement
- Homework
- Noise level & general problem Solving

### Materials (kids and teachers)

- Post-its & Readers' Notebooks
- Book Club folders
- Conferring sheets (**students and teacher**)

### Structure of Time (make a public schedule)

- Managing the time of each day:
  - Independent reading time
  - Talk time & homework decisions
- Mini-lessons and Mid-workshop TP (transitions) and Teaching Shares
  - Minilessons about reading comp for the days when kids read independently first
  - Minilessons about talking for the days when kids talk first

### Teaching Kids How to Talk vs. Assigning Roles

- Minilessons for **Growing Ideas**
  - Readers come prepared with a strong theory to share
  - Clubs look for patterns and connections in ideas
  - Clubs stick to important ideas and find more evidence across the book/across days
- Mini-lessons for **Strengthening Conversations**:
  - Readers use text evidence when they talk
  - Readers 'talk back' to each other to push thinking & pull out the quiet voices
  - Readers track their ideas in order to continue conversations across days
- Minilessons for Club Reflections
  - Clubs analyze their talk and set goals
  - Clubs create talk rubrics and checklists

## **Scaffolds for English Language Learners**

1. Repeated models and demonstrations (thinking aloud)
2. Pictures, images and examples
3. Shared texts and shared language in order to talk about text
4. Language prompts (to develop inner ear, to use with each other, to remind kids what to do)
5. Questions
6. Native Language
7. Charts

## Minilesson Planning Template

Grade: \_\_\_\_\_

Unit: \_\_\_\_\_

Teaching Point: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### ACTUAL MINILESSON SCRIPT:

#### Connection:

*State Teaching Point here at end:*

#### Teaching:

#### Demonstration / Explain & Example / Inquiry

#### Active Involvement/Engagement:

**Link:** *(Make sure to repeat Teaching Point in generalized terms and be clear as to how this day's lesson fits in with other day's work)*

## Children's and Professional Literature Book List:

<i>Knufflebunny</i>	Mo Willems
<i>Knufflebunny Too</i>	Mo Willems
<i>The Kissing Hand</i>	Audrey Penn
<i>When Sophie Gets Angry</i>	Molly Bang
<i>The Maisy Series</i>	Lucy Cousins
<i>*Sheila Rae</i>	Kevin Henkes
<i>Rollercoaster</i>	Marla Frazee
<i>My Best Friend</i>	Mary Ann Rodman
<i>*Ish</i>	Peter Reynolds
<i>The Dot</i>	
<i>Sophie</i>	Mem Fox
<i>Wilfrid McDonald Gordon Partridge</i>	
<i>Honey I Love</i>	Eloise Greenfield
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