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Jen Bengel

What's Included in This 2nd Edition

There is SO much included in this unit that you will literally have <u>everything you need</u> to successfully teach a realistic fiction reading and writing workshop for an entire month!!

<u>WHAT IS INCLUDED:</u>

1. Standards attached to every lesson
   - Common Core
   - TEKS
2. 20 Reading lessons
   - With sample anchor charts
   - Teacher suggested language
3. 20 Writing lessons
   - With sample anchor charts
   - Teacher suggested language
4. Student Note-Taking pages for every lesson
   - Outline matches class anchor chart
   - Perfect to glue into notebooks and keep the learning all year
5. Mentor Texts Included!
   - 7 original 2-page texts with custom illustrations.
6. Graphic Organizers for Every Reading Lesson
   - These are perfect for assessing and grading.
   - Can be used with ANY text students are reading independently.
7. Writing Rubrics, Revising, and Editing Checklists
   - All the writing rubrics and forms align with the skills taught in daily lessons.
8. Tons of Teacher Support Pages
   - Informal assessment note pages
   - Status of the Class
   - Writing conference forms
   - Organizational teacher support
   - Help with setting up poetry notebooks
9. Cover Pages and Binder Organization.
   - Set up student workbooks.
   - Set up teacher editions.
   - Everything you need to stay organized!

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Story Events

REALISTIC FICTION READING 2

Mini Lesson Statement:

Readers notice the most important events in a story so that they can understand the plot.

Before the Lesson:

1. Gather a realistic fiction mentor text you've already read together as a class.
2. Write the ML statement and outline on the anchor chart.
3. Complete the first example in red, using a mentor text.

Introduction (use this language as a guide)

"The plot of a story is when all the events in the story come together and tell the big picture of what happens from beginning, middle, to end. As readers, it's important that we identify the main events in a story and think about how they are connected. The order that events happen in a story is important too. When we are able to identify the main events in a story and tell how they are related to each other, then we are able to understand the plot. When we tell about the plot, it's like writing a summary of the text. Today, let's try and think about the main events from a realistic story we've read and tell how they come together to form a plot, or summary."

1. Model for the Class:

- Begin by reminding students of the mentor text you have already read together. Think aloud as you identify a major event from the story. Explain why you think this is a major event.
- As you reveal the first example on the chart, ask students to take notes on their note-taking page.

2. Invite Students to Help:

- Think aloud about another major event from the story. Invite students to help you identify a major event and why you think it's a major event. Ask students to share their thinking.
- As students share, write their answers on the class anchor chart as they write on their note-taking page.

3. Engage All Learners:

- Ask students to turn and talk with a partner, identifying a third major event and why they think it's a major event. Give them 1-2 minutes, then ask them to share what their partner said with the class.
- As students share, write their answers on the class anchor chart as they write on their note-taking page.
- Together, write a quick class summary of the plot.

4. Transition to Independent Time:

- Review the key learning with the class.
- Instruct students to identify major events from books they are reading. Ask them to tell how they know each event is important. Have them write a summary of the story plot.
- Pass out an organizer or thinkmark for this lesson and give students 3-4 minutes after independent reading to write a response and prepare to share.

Sample Anchor Chart

Readers notice the most important events in a story so that they can understand the plot.	
Major Event:	**Why We Think It is A Major Event:**
Describe a major event from the text.	Tell why you think it's a major event in the story.
The Plot: Use the major events above to help you write a summary of the plot.	

5. The Share:

Gather together as a class. Use turn-and-talk to have students share their independent reading responses with a partner. After [illegible]

20 READING LESSONS | 20 WRITING LESSONS

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I can use the most important events in a story to help me understand the plot.

Readers notice the most important events in a story so that they can understand the plot.

Major Event:	Why We Think it Is A Major Event:

The Plot:

STUDENT NOTE-TAKING PAGES FOR EVERY LESSON

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The Apology

Realistic Fiction



Jessie was $23.72 short of her goa
She had been working hard and saving up her allowance money so she could buy the newest smart phone.

"Have you seen this thing?" she chirped with excitement. "It's got all the bells and whistles. Mom, You won't even believe all the things this phone can do!"

Jessie had worked for a year and a half saving her money. She was now so close to making her goal! Jessie kept her money in a shoe box wrapped in her favorite blanket. She kept it stashed away at the top of her closet so her little brother's sticky fingers wouldn't find it.

Jessie sat on her bed methodically counting everything she had saved. "I can't believe I'm so close!" she said. Jessie heard footsteps coming up the stairs, she jumped up, thinking it was her brother. She accidentally knocked the shoe box onto the floor. Jessie scrambled to pick the money and shove it back into the box before her door opened.

She fumbled to wrap the blanket around the box and managed to tuck it away just as her door flew open. "Hey sister!!!" Ben squealed.

"Can you at least KNOCK before you come into my room?" Jessie pushed the shoe box farther under her bed. She stood up and smiled. "So did you need something?"

Ben plopped down on her bed. His feet dangling over the side. Jessie could see the corner of the box sticking out.

7 MENTOR TEXTS WITH CUSTOM ILLUSTRATIONS!

mom called from upstairs. Jessie turned towards the hallway. "Ummm...

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Partner Reading

Name: _____

Partner's Name: _____

Date: _____

Directions: Complete the following questions about the time you spent reading with your partner today.

What book were you reading?

_____

What book was your partner reading?

_____

What were you thinking while you were reading today?

_____

What were you thinking while you were listening to your partner read?

_____

What are you still wondering about the book you are reading or the book your partner is reading?

_____

Describe how well you and your partner stayed on task.

_____

On a scale of 1-10 (10 being the very best), how do you think partner reading went today? Explain why:

Partner Reading

Name: _____

Partner's Name: _____

Date: _____

Directions: Complete the following questions about the time you spent reading with your partner today.

What book were you reading?

_____

What book was your partner reading?

_____

What were you thinking while you were reading today?

_____

What were you thinking while you were listening to your partner read?

_____

What are you still wondering about the book you are reading or the book your partner is reading?

_____

Describe how well you and your partner stayed on task.

_____

On a scale of 1-10 (10 being the very best), how do you think partner reading went today? Explain why:

GRAPHIC ORGANIZERS FOR EVERY READING LESSON

Realistic Fiction Copyright: Out of This World Literacy (Jen Bengal) Lesson 5

What's Included and How to Use it All:

This realistic fiction reading and writing unit is an awesome resource for teaching a month of both reading and writing workshops. Included are 20 lessons for reading and 20 lessons for writing.

Each lesson includes a sample anchor chart, teachable language to introduce the skill of the day, detailed directions for each stage of the workshop, and ideas to prepare the lesson. Use the suggested language as a guide and add your own ideas into the mini-lesson language.

Mentor texts are included in the unit. These are original passages designed to model text features often found in this genre. Use these mentor texts throughout the unit as examples when working on the reading and writing skills. They are perfect to reference throughout the unit again and again. Feel free to print copies for the entire class to mark/highlight parts that reflect skills taught in the lesson.

You may also use any mentor text that matches this genre in your mini lessons. If you have some favorite picture books that will go well with the lessons, feel free to use those as well.

*** The great thing about the lessons is that you can use any mentor text as examples when teaching!*

There are also student pages for taking notes during each lesson. Each note-taking page matches the anchor chart, so students can easily take notes during whole group instruction. I recommend gluing these into student notebooks in the 'mini lesson' section. This is a FABULOUS way to keep the learning going all year long, and not just for one day. The lessons can be a great review. It's also super fun for students to see all the lessons they've learned throughout the year.

There are graphic organizers and thinkmarks available for every reading lesson. These are perfect for independent time. Students can spend 5 minutes responding to their reading in written form just before the share time. The ways to use these pages are limitless. They can be placed in centers, used in a strategy group or guided reading, done independently, used as homework, and so on.

*** The best part is that these pages allow for differentiation during independent time. Students can use any book they are reading to complete each organizer.*

There are several other pages of support found throughout this unit. My goal was to provide you with EVERYTHING you need to plan, teach, and assess this unit. I hope you and your students enjoy the lessons!!

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Breakdown of Workshop Format

The Reading Workshop(45-60 min.)

The Mini-Lesson (10-15 min.)

•Sit at the carpet in a circle so everyone can see each other when they talk.

•Students bring their reader's notebooks and copy the mini-lesson statement, which is written on chart paper into the section marked 'mini-lessons.' (they could also glue a copy of the statement into their notebooks)

•For the most part, mini-lessons follow the same structure

1. Read the mini-lesson statement and tell students WHY this strategy is the focus for today. Students appreciate and respect teachers who share the purpose behind what they are learning. The second part of most mini-lesson statements begin with, 'so that.' This is the purpose part of the lesson.
Walk students through an example of what the mini-lesson is focusing on. (direct instruction)

2. Practice an example as a large group. (shared learning)

3. Call on students to share, often adding ideas to your chart paper.
Ask students to try-out an example by turning and talking with a partner. Come back together and share what each other said. (independent learning)

• By following this format, teachers scaffold the learning from direct instruction to shared learning and finally independent learning.

•They also ensure that every student has an opportunity to be heard.

•Teachers are able to informally monitor who is not participating and plan to visit them for a conference right away during independent time.

•End the lesson by Challenging students to try-out the reading strategy during
• their independent reading time.

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Independent Practice (15-30 minutes)

•Students are reading books that they have chosen. They are often responding to their reading on a thinkmark (a bookmark that you can write on), a post-it, notecard, or in their reader's notebook.

•The teacher is either conducting guided reading groups or individual conferencing.

1. At the beginning of the year, it is common to spend the first 4-6 weeks having individual conferences with students.
2. Teachers take notes on what students are reading, what they say about what they are reading, and a variety of other reading related skills that are noticed. These notes are critical because they help teachers understand every student's reading interests and abilities.
3. This information can be used to help students find new books in the library, connect what their reading interests to other students in the room (building that sense of community), informally evaulating oral reading fluency, vocabulary skills, comprehension, and problem-solving strategies.
4. Teachers can take notes using the 'Reading Workshop Observation Form.'

The Share (last 5-10 minutes)

• All the students come back to the carpet and sit in a circle. (yes, even the big fifth grade boys☺)

• They turn-and-talk to a partner about what they were reading and thinking during independent time.

• They usually share what they wrote on thinkmarks or in their notebooks.

• This allows everyone an opportunity to share with at least one other person. Giving all students a chance for their voices to be heard during the school day is powerful.

• Teachers may have everyone share in the circle if it's a quick share. Other times, they may choose a few to share their thoughts with the large group.

• Often times the teacher will add new insights to the mini-lesson chart.

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The Writing Workshop (45-60 min.)

The Mini-Lesson (10-15 min.)

•The same structure for the reading mini-lesson is followed for the writing workshop.

•Students copy the mini-lesson statement into their writer's notebooks in the section labeled 'mini-lessons.'

•Lessons are often refered to throughout the year as the class dives deeper into writing. It is very cool to have a record of learning!

Independent Practice (15-30 minutes)

•As with the reader's workshop, students are writing independnently while the teacher is having individual writing conferences. As the year progresses, guided writing groups are added to the teacher's role during the independent writing time.

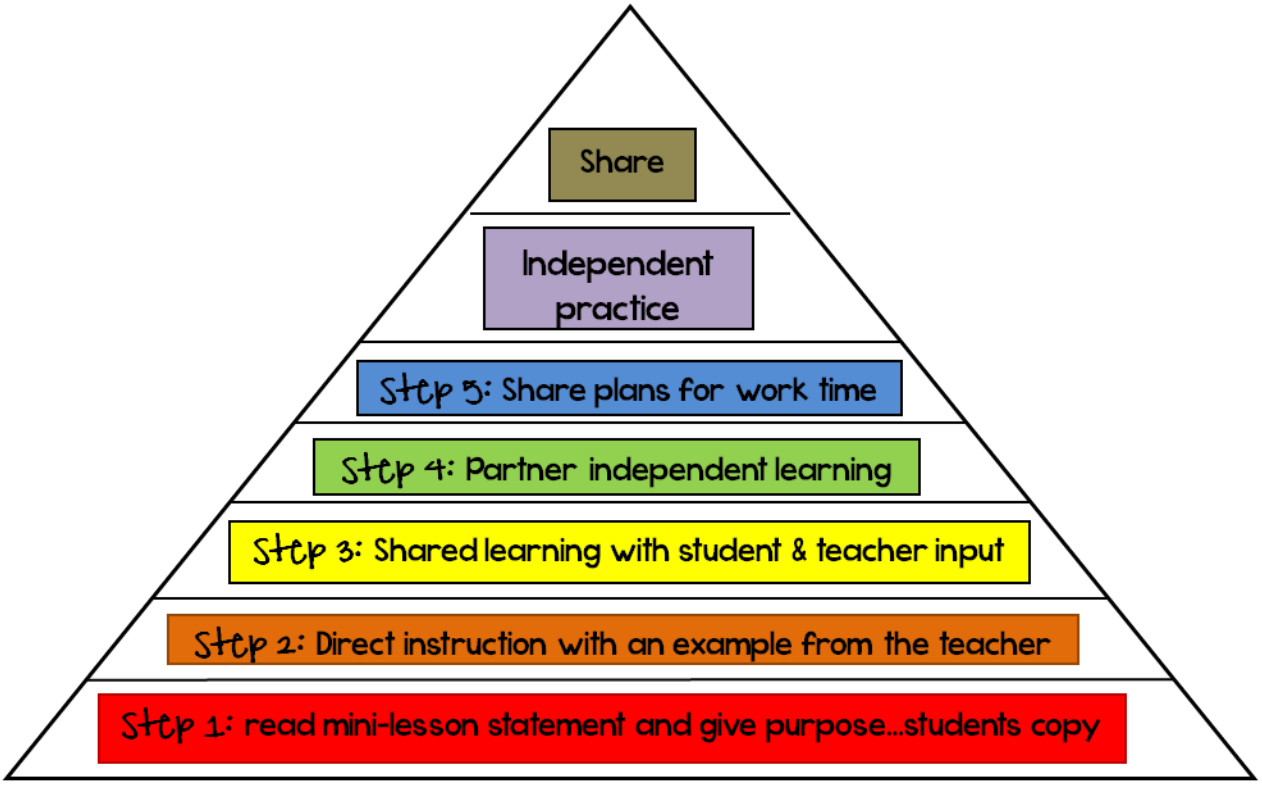
•At the beginning of the year, teachers need to target conferences around those reluctant writers. It may be necessary to visit with one or two students every day, talking specifically about their writing strengths and building their confidence as writers.

•Keeping track of these conferences on the 'Writing Conference Form' can be very helpful in remembering what each student's writing needs are.

The Share (last 5-10 min)

•Much like the reader's workshop share, students return to the carpet with their notebooks or other writing. They share with a partner. They might share their favorite line, explain what they were working on today, or read sections of their work. Often, a few students are called on to share with the group after everyone has had a chance to share and listen with partners.

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The Structure of a reading and writing mini-lesson

This structure follows a format of I do, we do, you do. It also includes time for students to state a plan of learning for their independent time. Finally, there is a 5- 10 minute share at the end of the workshop that gives students the opportunity to discuss, listen, and reflect on their learning from the mini-lesson and independnent practice.

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Interactive Read Aloud Benefits:

- It builds a sense of community in your classroom.
- Everyone has the same background information because you and the students have read the same books.
- You can talk about a book on the last day of school that you read on the first day.
- Read-alouds can be used as mentor texts in reading and writing conferences.
- Not only does reading picture books (in all genres) build a strong sense of community and common background, it is the heart of the reading and writing workshops.
- Without reading to the class, teachers would not be able to use text as teaching examples during mini-lessons. Sure, they could still make mini-lesson statements and present them to the class. But they would have no way of modeling how a good reader or writer applies the mini-lesson statement to his/her work if they could not reference common text that all students are familiar with.
- Also, students would not be able to try-out the mini-lesson strategy if there was no common text to reference.
- If you use or have ever used a basal, consider reading books to your class your new basal.
- Teachers can teach the Common Core Standards using Interactive Read Aloud's in the workshop format in a way that is personalized for students, engaging, highly intentional, and extremely specific to students' needs and abilities.
- Examples from previously read IRA (interactive read-alouds) are used for direct instruction, shared learning, and partner independent learning during the reading and writing mini-lessons.
- For example, if a mini-lesson statement was, *"Readers think about what makes the main character change in a memoir so that they can understand that person's point-of-view,"* a teacher could talk about this statement in reference to a memoir read together in class. Then, ask students to share their thinking as a class with another memoir they had read. Finally, ask students to turn-and-talk about a third character from a memoir that was read (notice learning is scaffolded from teacher-led, group-led, student-led).
- So, for each mini-lesson, a teacher might reference three previously read IRA's. It is very common to reference one IRA in several different lessons throughout the year.
- IRA's are not meant to be read during the reading and writing workshop. If they were read during this time and then a mini-lesson was taught, there would be no time for students to try-out their new learning independently!
- IRA's should be read during language time or any other time during the day when the teacher has 10 minutes available.

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- Since IRA's are the heart and soul of the reading and writing mini-lessons, it is extremely important to keep a class record of books that have been read in class. I can't stress the value of this enough.

- This list can be referenced all year long. A simple chart with lined paper can be used. Write down the title, author, and genre of each book read. By the end of the year the class will have a long list of books and a sense of accomplishment.

- Teachers can use these charts daily to talk about books and reference past learning in comparison with new insights. They can look for patterns in genre, authors, content, and theme.

- Chapter books can also be used for IRA's. Teachers may read the same book in sections for a week or two.

- This is great for intermediate students because they need to begin holding information in longer text over periods of time. Books like, Stone Fox by John Reynolds Gardiner and Love That Dog by Sharon Creech are excellent chapter books that include longer story lines where students can practice their comprehension stamina.

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Interactive Read Aloud Texts Included:

Remember…in order to reference these books in a mini-lesson they need to be read *before* the lesson! The beginning of the year is tough because teachers have to frontload a lot of reading to build a sense of community and common background, but it is so fun to read to the kids…even the fifth and sixth graders enjoy listening to picture books!!

1. Dog Show
2. The Knock
3. The Apology
4. Flood Waters
5. The Audition
6. The Pool Slide
7. Headed to Summer Camp

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Additional IRA Text Suggestions:

Even though I've provided several mentor passages for you in this unit, I wanted to share some of my favorite read-aloud mentor texts with you as well.

Remember, you have options on which mentor texts and passages you'd like to use, since the lessons are teaching skills that can be applied to any text within the genre.

If you are looking for more mentor texts, I suggest searching your school or public library for books that fit the genre. I hope you find this list of suggestions for this unit helpful!

- Harriet, You'll Drive Me Wild by Mem Fox
- How to Catch a Star by Oliver Jeffers
- This Moose Belongs to Me by Oliver Jeffers
- The Best Story by Eileen Spinelli
- The Old Woman Who Named Things by Cynthia Rylant
- Ralph Tells a Story by Abby Hanlon
- The Dot by Peter H. Reynolds
- Junkyard Wonders by Patricia Polacco
- Jessica by Kevin Henkes
- Fly Away Home by Eve Bunting
- Come on Rain by Karen Hesse
- Max's Words by Kate Banks
- Black Dog By Levi Pinfold
- Blackout by John Rocco
- The Gardner by Sarah Stewert
- Jennie's Hat by Ezra Jack Keats
- Now One Foot, Now the Other by Tomie dePaola
- Nana Upstairs and Nana Downstairs by Tomie dePaolo

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Realistic Fiction

Day	Reading	Writing
1	Describe character traits	List character traits
2	Notice important events	List important events
3	Visualizing settings	List settings for a story
4	Problem and inferring solution	List possible problems for a story
5	Describe solutions	List possible solutions for a story
6	Compare narrators from stories	Choose a story narrator
7	Describe how characters change	Beginning, middle, end
8	Understand audience and purpose	Identify your audience and purpose
9	Compare characters to self	Describe characters with detail
10	Identify strong descriptive words	Choose strong descriptive words
11	Pausing and phrasing	Writing with long/short sentences
12	Infer lessons from stories	Include lessons in stories
13	Recognize when characters fail to solve a problem	Include more than one way to solve a problem
14	Identify story dialogue	Create story dialogue
15	Identify the lead in a story	Create strong leads
16	Rereading stories	Revising work
17	Rereading for meaning	Editing work
18	Judging stories	Editing work
19	Partner reading	Writing final drafts
20	Keep a record of reading	Writing final drafts

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 1	CCSS.ELA-Literacy.RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	5.8b Analyze the relationships of and conflicts among the characters.
Writing Day 1	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.8b Analyze the relationships of and conflicts among the characters.
Reading Day 2	CCSS.ELA-Literacy.RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	5.8c Analyze plot elements, including rising action, climax, falling action, and resolution.
Writing Day 2	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.11a Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.
Reading Day 3	CCSS.ELA-Literacy.RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	5.8d Analyze the influence of the setting, including historical and cultural settings, on the plot.
Writing Day 3	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.11a Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 4	CCSS.ELA-Literacy.RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	5.8c Analyze plot elements, including rising action, climax, falling action, and resolution.
Writing Day 4	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.11a Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.
Reading Day 5	CCSS.ELA-Literacy.RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	5.8c Analyze plot elements, including rising action, climax, falling action, and resolution.
Writing Day 5	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.11a Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.
Reading Day 6	CCSS.ELA-Literacy.RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described.	5.10e Identify and understand the use of literary devices, including first- or third-person point of view.
Writing Day 6	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.11a Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 7	CCSS.ELA-Literacy.RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	5.8b Analyze the relationships of and conflicts among the characters.
Writing Day 7	CCSS.ELA-Literacy.W.5.3e Provide a conclusion that follows from the narrated experiences or events.	5.11bi Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, and a conclusion.
Reading Day 8	CCSS.ELA-Literacy.RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	5.9eiii Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.
Writing Day 8	CCSS.ELA-Literacy.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)	5.11bi Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, and a conclusion.
Reading Day 9	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.7a Describe personal connections to a variety of sources, including self-selected texts.
Writing Day 9	CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	5.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 10	CCSS.ELA-Literacy.RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.	5.8b Analyze the relationships of and conflicts among the characters.
Writing Day 10	CCSS.ELA-Literacy.W.5.3d Use concrete words and phrases and sensory details to convey experiences and events precisely.	5.8b Analyze the relationships of and conflicts among the characters.
Reading Day 11	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.4a Use appropriate fluency (rate, accuracy, prosody) when reading grade-level texts.
Writing Day 11	CCSS.ELA-Literacy.L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.	5.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 12	CCSS.ELA-Literacy.RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	5.6f Make inferences and use evidence to support understanding.
Writing Day 12	CCSS.ELA-Literacy.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	5.11b Develop drafts into a focused, structured, and coherent piece of writing .

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 13	CCSS.ELA-Literacy.RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	5.8b Analyze the relationships of and conflicts among the characters.
Writing Day 13	CCSS.ELA-Literacy.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	5.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details.
Reading Day 14	CCSS.ELA-Literacy.RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	5.8b Analyze the relationships of and conflicts among the characters.
Writing Day 14	CCSS.ELA-Literacy.W.5.3b Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.	5.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 15	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.10b Analyze how the use of text structure contributes to the author's purpose.
Writing Day 15	CCSS.ELA-Literacy.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	5.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 16	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.6i Monitor comprehension and make adjustments such as re-reading, using background knowledge, checking for visual cues and asking questions when understanding breaks down.
Writing Day 16	CCSS.ELA-Literacy.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)	5.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 17	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.6i Monitor comprehension and make adjustments such as re-reading, using background knowledge, checking for visual cues and asking questions when understanding breaks down.
Writing Day 17	CCSS.ELA-Literacy.L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	5.11d Edit drafts using standard English conventions.
Reading Day 18	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.6e Make connections to personal experiences, ideas in other texts, and society.
Writing Day 18	CCSS.ELA-Literacy.L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	5.11d Edit drafts using standard English conventions.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 19	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.6a Establish purpose for reading assigned and self-selected texts.
Writing Day 19	CCSS.ELA-Literacy.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)	5.11e Publish written work for appropriate audiences.
Reading Day 20	CCSS.ELA-Literacy.RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	5.6e Make connections to personal experiences, ideas in other texts, and society.
Writing Day 20	CCSS.ELA-Literacy.W.5.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.	5.11e Publish written work for appropriate audiences.

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