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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 fantasy 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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Character Traits in Fantasy

FANTASY READING 1

Mini Lesson Statement:

Readers identify fantasy traits of the main characters so that they can form opinions about each character.

Before the Lesson:

1. Have students choose a fantasy book to read independently.
2. Read one of the fantasy mentor texts provided before the lesson {or read your own fantasy picture book}.
3. Make copies of the text features charts for fantasies.
4. Write the ML statement and titles on the anchor chart.

Introduction (use this language as a guide)

"I am so excited for our workshop time today because we are beginning a brand new unit. For the next few weeks, we are going to be learning about fantasy stories and thinking deeply about them as readers. As writers, we are going to write our own fantasy story. Trust me, this is going to be FUN! To get us started, let's first start thinking about what a fantasy story is. Then we'll look through one of the stories we've already read to find some common traits of characters. Most characters in fantasy stories think, act, and talk in ways that may not be realistic. For example, the main character might be an animal that talks. Let's identify some character traits and form opinions."

1. Model for the Class:

- Begin by defining what a fantasy text is for students. Ask for help and write the definition on the anchor chart.
- Remind students of a mentor text that you've read together that's a fantasy. Tell them you are going to reread the text and their job is to listen for traits of the characters. Then you'll form opinions.

2. Invite Students to Help:

- Think aloud about some character traits you noticed and saw in the mentor text. Ask students to help you think about the traits and begin writing ideas on the list.
- As students share, write their answers on the class anchor chart as they write on their note-taking page.
- They may also start sharing opinions to add.

3. Engage All Learners:

- Ask students to turn and talk with a partner about more traits and opinions they could add to the list. Give them 1-2 minutes, then ask them to share what their partner said with the whole class.
- As students share, write their answers on the class anchor chart as they write on their note-taking page.

4. Transition to Independent Time:

- Review your lists with the class.
- Instruct students to pay attention to character traits in fantasy books they are reading independently.
- Tell students they will be sharing those traits at the end of [illegible] share.

Sample Anchor Chart

Readers identify fantasy traits of the main characters so that they can form opinions about each character.
A fantasy text is a story that includes elements of magic, like talking animals. It can also be something that would never happen in real life. Character Traits in Fantasy Stories
Have students help you make a list of character traits often found in characters of fantasy stories. Our Opinions:

5. The Share:

Gather together as a class. Use turn-and-talk to have students share with a partner what text features they noticed while [illegible]

20 READING LESSONS | 20 WRITING LESSONS

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I can identify character traits and form opinions of characters in stories I read.

Readers identify fantasy traits of the main characters so that they can form opinions about each character.

A fantasy text is a story that includes elements of magic, like talking animals. It can also be something that would never happen in real life.

Character Traits in Fantasy Stories:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Our Opinions:

_____

_____

STUDENT NOTE-TAKING PAGES FOR EVERY LESSON

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Painting

Fantasy



Kindra stared at the *Mona Lisa* in utter disbelief. Her eyes locked on the work of art trying to search for an explanation. She scanned the crowd to see if anyone else saw what she saw. Museum visitors laughed at each other's jokes, took and held on to the hands of their children. It appeared that no one could see the movement in the painting.

Kindra blinked her eyes thinking if she cleared what she saw that it would go away. She was wrong. Kindra saw the background of the painting swirling like a hurricane. She was mesmerized watching it. She couldn't take her eyes off of it.

WHOOSH! Kindra felt her body gravitate toward the painting, but she couldn't control it. Something was pulling her into the piece of art. THUMP! Kindra fell to the ground. She scrambled to stand. A funny looking man stood in front of an easel painting the *Mona Lisa*. He looked just as surprised by her appearance as she was.

"Where did you come from?" the little man asked her.

"Umm…I was at the Louvre with a group of friends. Where am I now?" Kindra mumbled.

"Where? Where are you? Well, you are in my home. This is where I paint," said the man.

"Your home? Who are you?" questioned Kindra.

"I am Leonardo. Leonardo da Vinci. Who do I have the pleasure of meeting?" the man answered.

7 MENTOR TEXTS WITH CUSTOM ILLUSTRATIONS!

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Partner Reading

Name: _____ Date: _____

Partner's Name: _____

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

1. What book were you reading? _____
2. What book was your partner reading? _____
3. What were you thinking while you were reading today? _____

_____

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



_____

_____

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

_____

6. Describe how well you and your partner stayed on task. _____

_____

7. What other things are you thinking about partner reading today? _____

_____

8. 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

What's Included and How to Use it All:

This fantasy 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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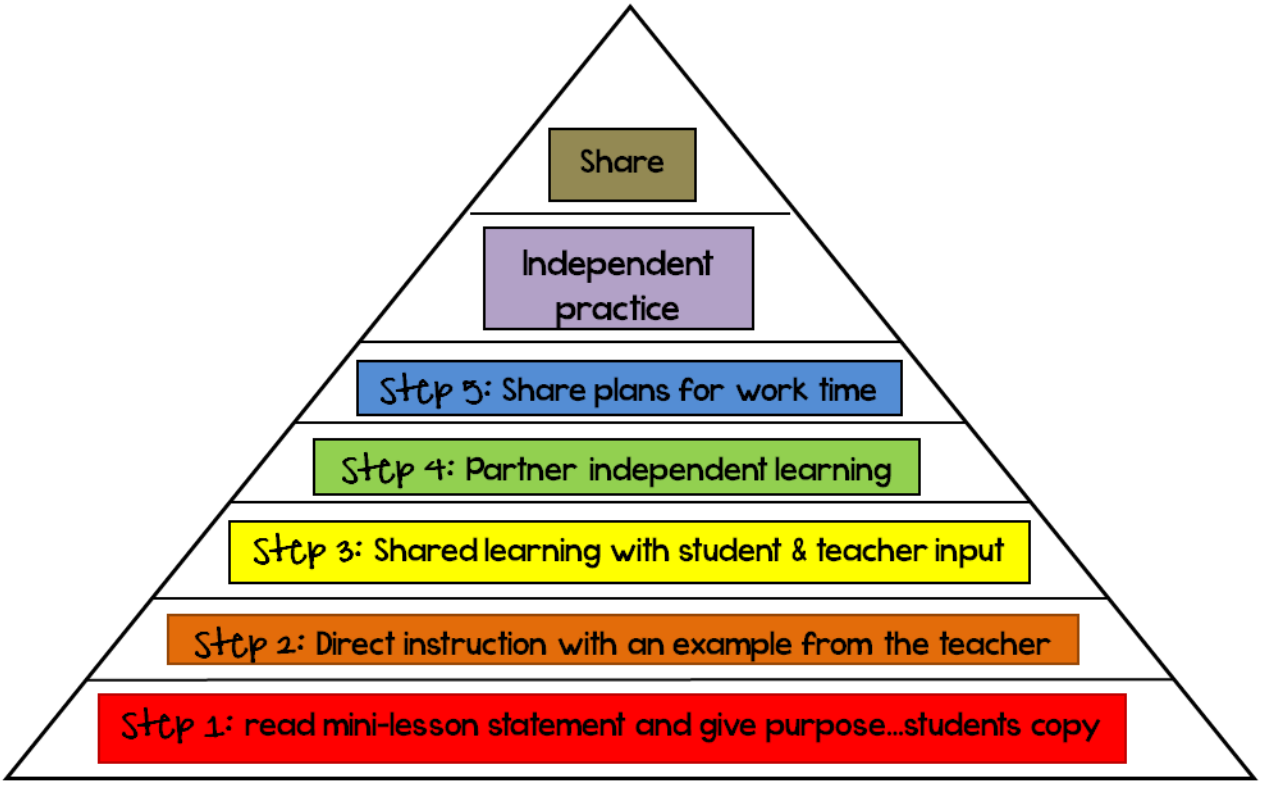

The Structure of a reading and writing mini-lesson

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. Swilly's Advice
2. Make a Wish
3. Painting
4. Rabbit Hole
5. Time Machine
6. A Magical Reminder
7. Sprouting Wings

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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!

- Love Monster by Rachel Bright
- I Want My Hat Back by Jon Klassen
- Night Catch by Brenda Ehrmantraut
- Stuck by Oliver Jeffers
- Rufus Goes to School by Kim T. Griswell
- Where the Wild Things Are by Maurice Sendak
- How I Became a Pirate by Melinda Long
- I'm a Frog by Mo Willems
- Sidney, Stella, and the Moon by Emma Yarlett
- Cloudy with a Chance of Meatballs by Judi Barrett
- The Fantastic Flying Books of Mr.. Morris Lessmore by William Joyce
- We Are In a Book! by Mo Willems
- That is Not a Good Idea By Mo Willems
- Freefall by David Wiesner
- Sector Seven by David Wiesner
- Journey by Aaron Becker
- Spoon by Amy Krouse Rosenthal
- Fog Island by Tomi Ungerer

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Fantasy

Day	Reading	Writing
1	Identify fantasy story traits	List fantasy character traits
2	Identify favorite fantasy events	Brainstorm fantasy events
3	Identify fantasy setting(s)	List fantasy setting ideas
4	Identify adventures and problems	List potential adventures and problems
5	Identify the ending	List ideas for the ending
6	Describe beginning, middle, end	Organize beginning, middle, end
7	Identify fantasy words and phrases	List fantasy words and phrases
8	Identify dialogue	Add dialogue
9	Notice highest point of tension	Add high points of tension
10	Identify language describing setting	Use language that describes setting
11	Identify language used to pass time	Use language to help pass time
12	Identify central message/lesson	Add strong message to writing
13	Describe fantasy theme	Create fantasy theme
14	Analyze illustrations	Add illustrations to fantasy
15	Reread for meaning	Remove distracting parts
16	Compare fantasy stories	Revising work
17	Compare characters	Editing work
18	Judge fantasy stories	Editing work
19	Partner reading and thinking	Reflect on new learning
20	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.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).	4.8b Explain the interactions of the characters and the changes they undergo.
Writing Day 1	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.8b Explain the interactions of the characters and the changes they undergo. 4.11a 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 2	CCSS.ELA-Literacy.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution.
Writing Day 2	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution. 4.11a 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.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	4.8d Explain the influence of the setting, including historical and cultural settings, on the plot.
Writing Day 3	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.8d Explain the influence of the setting, including historical and cultural settings, on the plot. 4.11a 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.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution.
Writing Day 4	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution. 4.11a 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.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution.
Writing Day 5	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution. 4.11a 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.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.	4.6g Evaluate details read to determine key ideas.
Writing Day 6	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.11a 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.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).	4.9a Demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales.
Writing Day 7	CCSS.ELA-Literacy.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 8	CCSS.ELA-Literacy.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).	4.8b Explain the interactions of the characters and the changes they undergo.
Writing Day 8	CCSS.ELA-Literacy.W.4.3b Use dialogue and description to develop experiences and events or show the responses of characters to situations.	4.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 9	CCSS.ELA-Literacy.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.8c Analyze plot elements, including the rising action, climax, falling action, and resolution.
Writing Day 9	CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.	4.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 10	CCSS.ELA-Literacy.RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).	4.6d Create mental images to deepen understanding. 4.10d Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.
Writing Day 10	CCSS.ELA-Literacy.W.4.3d Use concrete words and phrases and sensory details to convey experiences and events precisely.	4.6d Create mental images to deepen understanding. 4.10d Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.
Reading Day 11	CCSS.ELA-Literacy.RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).	4.10b Explain how the use of text structure contributes to the author's purpose.
Writing Day 11	CCSS.ELA-Literacy.L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.	4.11bi 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 12	CCSS.ELA-Literacy.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.	4.8a Infer basic themes supported by text evidence.
Writing Day 12	CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	4.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 13	CCSS.ELA-Literacy.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.	4.8a Infer basic themes supported by text evidence.
Writing Day 13	CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	4.8a Infer basic themes supported by text evidence.
Reading Day 14	CCSS.ELA-Literacy.RL.4.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.	4.10c Analyze the author's use of print and graphic features to achieve specific purposes.
Writing Day 14	CCSS.ELA-Literacy.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 4 here.)	4.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.
Reading Day 15	CCSS.ELA-Literacy.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.6d Create mental images to deepen understanding.
Writing Day 15	CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	4.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 16	CCSS.ELA-Literacy.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.7a Describe personal connections to a variety of sources, including self-selected texts.
Writing Day 16	CCSS.ELA-Literacy.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 4 here.)	4.11c 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.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.8b Explain the interactions of the characters and the changes they undergo.
Writing Day 17	CCSS.ELA-Literacy.L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	4.11d Edit drafts using standard English conventions.
Reading Day 18	CCSS.ELA-Literacy.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.7a Describe personal connections to a variety of sources, including self-selected texts.
Writing Day 18	CCSS.ELA-Literacy.L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	4.11d 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.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.6a Establish purpose for reading assigned and self-selected texts.
Writing Day 19	CCSS.ELA-Literacy.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 4 here.)	4.11e Publish written work for appropriate audiences.
Reading Day 20	CCSS.ELA-Literacy.RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	4.6b Generate questions about text before, during, and after reading to deepen understanding and gain information.
Writing Day 20	CCSS.ELA-Literacy.W.4.6 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 one page in a single sitting.	4.11e Publish written work for appropriate audiences.

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