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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 historical 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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Settings in Historical Fiction

HISTORICAL FCTION READING 1

Mini Lesson Statement:

Readers notice the setting in a historical fiction story so that they can think about how life was like at that time in history.

Before the Lesson:

1. Have students choose a HF book to read independently.
2. Read one of the HF mentor texts provided before the lesson {or read your own HF picture book}.
3. Make copies of the text features charts for historical fictions.
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 historical fiction stories and thinking deeply about them as readers. As writers, we are going to write our own historical fiction story. Trust me, this is going to be FUN! To get us started, let's first start thinking about settings in a HF story. A historical fiction story is a story told based on real events from history. The characters are made up, but what happens to them is based on real events from history. Let's look at the settings from some historical fiction stories we've read and see if we can tell what time in history each story occurs.

1. Model for the Class:

- Begin by defining what a historical fiction story 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 HF. Model for them how to describe the setting and tell what time in history the story is told. Share your thinking aloud.

2. Invite Students to Help:

- Think aloud about another mentor text. Invite students to help you describe the setting and tell what life was like during that time in history.
- As students share, write their answers on the class anchor chart as they write on their note-taking page.

3. Engage All Learners:

- Share a 3rd mentor text. Ask students to turn and talk with a partner, describing the setting and sharing what life was like during that time in history. 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.

4. Transition to Independent Time:

- Review the key learning with the class.
- Instruct students to describe the setting from books they've read. Ask them to describe what life was like at that time in history.
- Pass out an organizer or thinkmark for this lesson and give students 3-4 minutes after independent reading to write [illegible]

Sample Anchor Chart

Readers notice the setting in a historical fiction story so that they can think about how life was like at that time in history.

A historical fiction text is a fictional story based on real time in history. Although the characters and storyline are fiction, the events in history are real.

Mentor Text:	Setting:	What Life Was Like:
Complete the first example for the class. Ask them to help you with the next two examples.		

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 reading [illegible]

20 READING LESSONS | 20 WRITING LESSONS

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I can identify the setting and tell how life was like during this time in history.

Readers notice the setting in a historical fiction story so that they can think about how life was like at that time in history.

A historical fiction text is a fictional story based on real time in history. Although the characters and storyline are fiction, the events in history are real.

Mentor Text:	Setting:	What Life Was Like:

STUDENT NOTE-TAKING PAGES FOR EVERY LESSON

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Together While Far Away

Historical Fiction



Alabama – Fall 1944

"But it's not even Thanksgiving, M Why are we making Daddy his Christmas gift now?"

"Because it will take that long for reach him all the way across the ocean."

Dennis Posey stuck the last bit of dinner biscuit into his mouth and chewed. He wondered what he could make that would make Daddy feel like they were all together again. In March, right after Dennis turned 8, the Army had sent Daddy all the way across the Atlantic Ocean to Europe. The United States had been fighting the war for almost three years, but his daddy had a special job. His job was to protect famous old paintings, buildings, and statues from being destroyed in the war. He was in France now taking notes on the important things he saw. Dennis knew he wouldn't see his daddy this Christmas.

Mama left the table and turned on the faucet. Dennis got up and carried their dirty dinner dishes to the sink. Two plates. Two forks. Two cups. There was no plate or fork or cup at Daddy's spot. Dennis wished he could ride a boat or fly a plane across the ocean to be with him for Christmas. He missed him, and he knew Daddy missed them.

"Mama," he said, plunking the forks into the hot, soapy water. "I want to make Daddy something extra special for Christmas. But I can't think of anything. Not anything good enough."

Daddy had sent him a lot of presents through the mail. Not Christmas presents. Just little things for "Woogie." "Woogie" was Daddy's

7 MENTOR TEXTS WITH CUSTOM ILLUSTRATIONS!

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Connecting New and Old Information

Name: _____ Date: _____

Directions: Describe what you already know about the time in history in which the historical fiction story is based. Then describe what you learned about the setting from reading. Finally, decide if the new information makes sense.

Title: _____

What I Already Know:	Does it make sense? *(circle one)*	What I Learned:
_____	Yes No Somewhat	_____
_____	Reasons Why: _____	_____
_____	_____	_____
_____	_____	_____

What I Already Know:	Does it make sense? *(circle one)*	What I Learned:
_____	Yes No Somewhat	_____
_____	Reasons Why: _____	_____
_____	_____	_____
_____	_____	_____



What I Already Know:	Does it make sense? *(circle one)*	What I Learned:
_____	Yes No Somewhat	_____
_____	Reasons Why: _____	_____
_____	_____	_____
_____	_____	_____



GRAPHIC ORGANIZERS FOR EVERY READING LESSON

What's Included and How to Use it All:

This historical 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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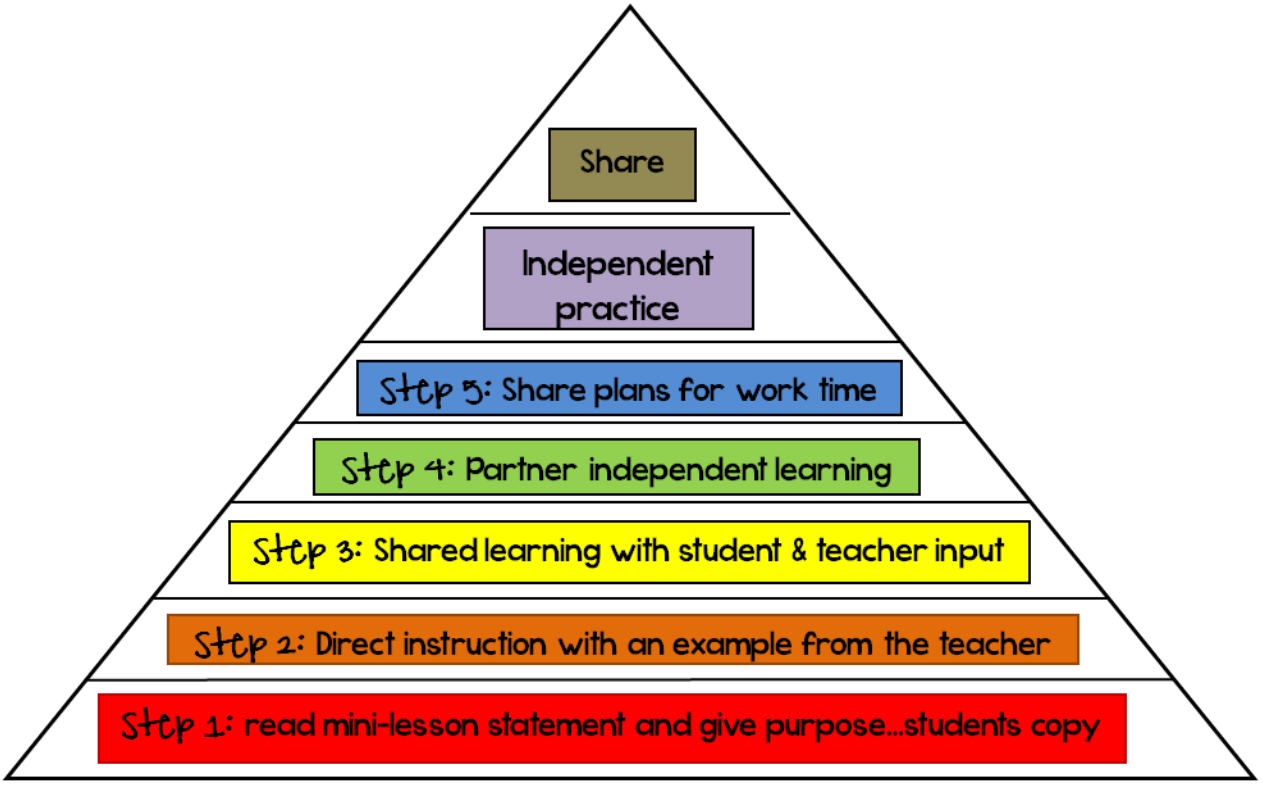

The Structure of a reading and writing mini-lesson

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. Together, While Far Away
2. Hiding
3. Ash Day
4. As Good As Gold
5. 1776: The Bells Ring Out
6. The Saddest Thanksgiving
7. A Night in Boston

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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!

- The Scarlet Stockings Spy by Trinka Hakes Noble
- The Last Brother by Trinka Hakes Noble
- The Listeners by Gloria Whelan
- The Yankee at the Seder by Elka Weber
- Rebekkah's Journey by Ann E. Burg
- Fishing Day by Shane W. Evans
- A Sweet Smell of Roses by Angela Johnson
- Squirrel and John Muir by Emily Arnold McCully
- Kisses on the Wind by Lisa Moser
- Sisters of the Scituate Light by Stephen Krensky
- Boxes for Katje by Candace Flemin
- The Carpenter's Gift by David Rubel
- The Royal Bee By Frances Park and Ginger Park
- The Firekeeper's Son by Linda Sue Park
- Terrible Storm by Carol Otis Hurst
- Ruby's Wish by Shirin Yim Bridges
- Heroes of the Surf by Elisa Carbone
- Cheyenne Again by Eve Bunting
- The Wall by Eve Bunting
- These Hands by Margaret H. Mason

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Historical Fiction

Day	Reading	Writing
1	Notice setting	Identify memorable times in history
2	Analyze character traits	Develop potential characters
3	Connect main problem to setting	Consider problems in history
4	Narrator and point of view	Create narrator with point of view
5	Identify the main idea	Create beginning, middle, end
6	Compare events	Get ideas from other authors
7	Use background knowledge	Identify audience
8	Use evidence to form opinions	Write a strong lead
9	Identify tension and suspense	Include tension and suspense
10	Compare different cultures	Show how characters feel
11	Evaluate parts of a story	Use dialogue in a story
12	Identify key words in history	Use language that fits specific time in history
13	Compare facts in history	Double check historical facts
14	Identify important information	Add important information
15	Notice the flow of events	Revise flow of events
16	Compare cultures between books	Add elements of culture
17	Evaluate illustrations	Revising work
18	Share new learning	Revising work
19	Ask and answer questions	Editing work
20	Determine fact v. fiction	Writing final drafts

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 1	CCSS.ELA-Literacy.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	3.8d Explain the influence of the setting on the plot.
Writing Day 1	CCSS.ELA-Literacy.W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.8d Explain the influence of the setting on the plot. 3.11a 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.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.	3.8b Explain the relationships among the major and minor characters.
Writing Day 2	CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	3.8b Explain the relationships among the major and minor characters. 3.11a 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.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.	3.8c Analyze plot elements, including the sequence of events, the conflict, and the resolution.
Writing Day 3	W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.	3.8c Analyze plot elements, including the sequence of events, the conflict, and the resolution. 3.11a 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.3.6 Distinguish their own point of view from that of the narrator or those of the characters.	3.10e Identify the use of literary devices, including first- or third-person point of view.
Writing Day 4	CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	3.10e Identify the use of literary devices, including first- or third-person point of view. 3.11a 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.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	3.6g Evaluate details read to determine key ideas.
Writing Day 5	CCSS.ELA-Literacy.W.3.3a Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.	3.11bi Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.
Reading Day 6	CCSS.ELA-Literacy.RL.3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.	3.6g Evaluate details read to determine key ideas.
Writing Day 6	CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	3.13b Develop and follow a research plan with adult assistance.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 7	CCSS.ELA-Literacy.RI.3.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.	3.6e Make connections to personal experiences, ideas in other texts, and society.
Writing Day 7	CCSS.ELA-Literacy.W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	3.11a 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 8	CCSS.ELA-Literacy.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.	3.7c Use text evidence to support an appropriate response.
Writing Day 8	CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	3.11bi Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.
Reading Day 9	CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.8c Analyze plot elements, including the sequence of events, the conflict, and the resolution.
Writing Day 9	CCSS.ELA-Literacy.W.3.3b Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.	3.8c Analyze plot elements, including the sequence of events, the conflict, and the resolution. 3.11bi Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 10	CCSS.ELA-Literacy.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	3.6e Make connections to personal experiences, ideas in other texts, and society.
Writing Day 10	CCSS.ELA-Literacy.W.3.3b Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes. 3.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 11	CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.6b Generate questions about text before, during, and after reading to deepen understanding and gain information.
Writing Day 11	CCSS.ELA-Literacy.W.3.3b Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.	3.11bii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant detail.
Reading Day 12	CCSS.ELA-Literacy.RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.	3.10d Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes.
Writing Day 12	CCSS.ELA-Literacy.W.3.3b Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.	3.11c 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 13	CCSS.ELA-Literacy.RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.13c Identify and gather relevant information from a variety of sources.
Writing Day 13	CCSS.ELA-Literacy.W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.	3.13e Demonstrate understanding of information gathered.
Reading Day 14	CCSS.ELA-Literacy.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	3.6g Evaluate details read to determine key ideas.
Writing Day 14	CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	3.11c 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.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.	3.9diii Recognize characteristics and structures of informational text, including organizational patterns such as cause and effect and problem and solution.
Writing Day 15	CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	3.11bi Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.

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The Standards

	Common Core State Standard	TEK Standard
Reading Day 16	CCSS.ELA-Literacy.RL.3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.	3.7a Describe personal connections to a variety of sources, including self-selected texts.
Writing Day 16	CCSS.ELA-Literacy.W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	3.11c 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.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.6d Create mental images to deepen understanding.
Writing Day 17	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	3.11c Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.
Reading Day 18	SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.	3.6b Generate questions about text before, during, and after reading to deepen understanding and gain information.
Writing Day 18	W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	3.11c 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 19	CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.6b Generate questions about text before, during, and after reading to deepen understanding and gain information.
Writing Day 19	L.3.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	3.11d Edit drafts using standard English conventions.
Reading Day 20	CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	3.9di Recognize characteristics and structures of informational text, including the central idea with supporting evidence.
Writing Day 20	W.3.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	3.11e Publish written work for appropriate audiences.

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