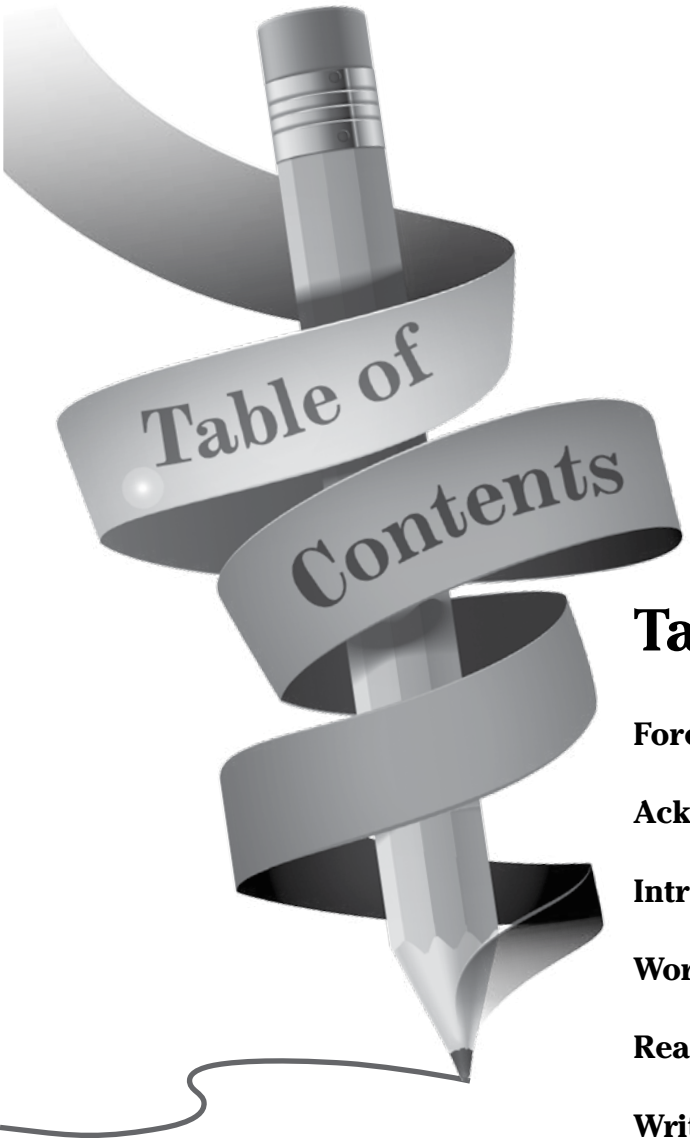


Table of Contents

Meet Cameron

Mrs. Barton is sitting at the small table at the back of her first-grade classroom. It is week six of the new school year, and Cameron is reading aloud from *Rosie's Walk* (Hutchins 1977). He is struggling with sounding out new words. He carefully draws his finger across the word *yard*, trying to sound out each letter. Earlier, during Writer's Workshop, Cameron had spent considerable time struggling to sound out and write the same word. Suddenly, finger pointing to the word, he looks up with a huge smile. "Hey, that's *yard*!" he exclaims. "I wrote that in my football story." What an "aha" moment for Cameron!

Cameron exemplifies a student bridging multiple areas of sound/letter relationships. His attempts allowed Mrs. Barton to assess his word-attack skills in two settings—writing and reading. When writing he sounded out *yard* several times, hoping to connect the phonemes he heard with graphemes that represent those sounds. When reading, he sounded out and recognized the graphemes and connected the letter/sound combinations until they "clicked" with a word he knew. His spelling attempts during Writer's Workshop required him to think about the sounds of the English language and how those sounds might be represented in print. He connected his earlier writing to his ongoing reading.

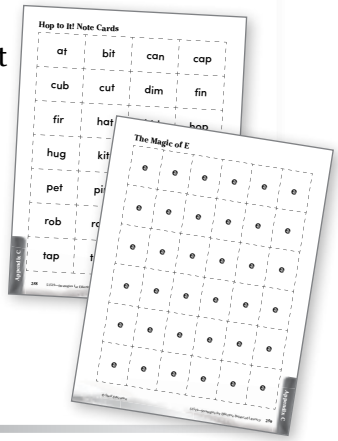
A few days earlier, when Cameron struggled with his spelling in the football story, he sought help from Mrs. Barton. She encouraged him to write what he could hear and promised she would help him after that. She wanted Cameron to do the work of listening across the word and then considering what letters or letter combinations would make the sounds. Encouraging students to "do the work" is a common approach in today's classrooms. Asking them to *apply* what they know to what they are trying to decode and/or encode helps show what skills they have and how their teachers might guide their learning.

Hop to It! The Magic of E

Spelling

Objective

Students will use long consonant *e* spelling patterns to change short vowel sounds to long vowel sounds.



Preparation

1. Copy and cut apart the *Hop to It! Note Cards* (page 258; hoptoit.pdf), at least one per student.
2. Copy *The Magic of E* (page 259; magice.pdf) and cut out one square per student. Don't forget one for yourself.
3. Tape a letter *e* card to the toe of your shoe.

Procedure

1. Place the *Hop to It! Note Cards* on the floor of the classroom, spreading them out so students can move around easily.
2. Find the card with the word *hop* on it. Have students gather around the card. Place the toe of your shoe so the *e* is next to *hop*.
3. Ask students if anyone knows what the new word is now that you "hopped to it" with the letter *e*. (*hope*)
4. Tape an *e* to the toe of each student's shoe, and ask students to "hop" from word to word, adding the *e* to make new words. Tell them to say the words on the cards and then the new words they make by adding *e*.
5. Gather students together and take a "walk" past each card, so you can be certain they understand the concept that adding *e* to a word makes the vowel long. Extend the lesson by putting the cards and letter *e*'s at a learning center for additional practice.

Differentiation: Have **English language learners** select a "magic *e*" word pair to illustrate. For **above-level students**, use words that challenge them such as *lob/lobe*, *crud/crude*, *dot/dote*, *fad/fade*, *glad/glade*, *glob/globe*, *grim/grime*, *grip/gripe*, *plum/plume*, *prim/prime*, *twin/twine*, and *slop/slope*.

✔ **Assessment Check:** Observe students as they make new words. Are they able to properly pronounce the new words with long vowels? If not, it may indicate additional practice or support is needed.

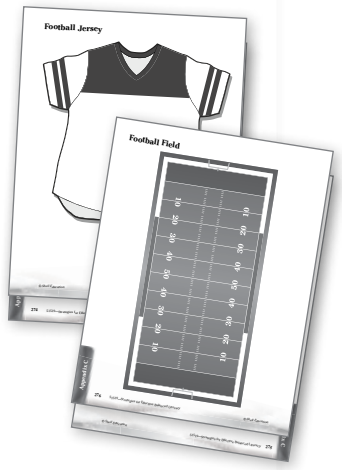
> *The reason* e *does not work with words such as* have, glove, *or* love *is that at one time in English, those words did not have the* e *at the ends. Then, scribes added the* e *at the ends of words with* v*—even though the pronunciation did not change.*

Syllable Teams March Down the Field

Phonics

Objective

Students will decode syllables.



Preparation

1. Copy *Football Jersey* (page 275; jersey.pdf), one per student pair.
2. Create a list of words that have one to four syllables. You can easily integrate this strategy across content-areas by using content-area vocabulary words that students are studying.
3. Write each word on a note card.
4. Copy the *Football Field* (page 276; football.pdf), one for every four students.
5. Provide gameboard markers, such as dried beans or paper clips, one per pair.

Procedure

1. Give each student pair a *Football Jersey*. Have them name their teams and color the jerseys. This will help you differentiate the jerseys.
2. Place the pairs together in groups of four. Distribute one *Football Field* per group. Have each student pair select a gameboard marker.
3. Each student pair then randomly draws one note card. They are to decide how many syllables the word on the card has and move from one end zone to the other end zone by going 10 yards for each syllable. For example, students pick *recycle*. The word *recycle* has three syllables, so they would move 30 yards or three 10-yard marks. Each game continues until one team reaches the end zone. As they play, students must keep lists of the words they pick (and their syllable values) on the backs of their *Football Jerseys*.
4. Leave the activity out for students to continue to play alone or in small groups during independent work time.

   Extend the lesson by revisiting the game in reading groups using vocabulary words students are learning. This reinforces reading the new words and allows for variation in the difficulty of words chosen.

Differentiation: For **English language learners**, focus on context-rich one- or two-syllable words. Have **above-level students** work with more abstract four- or five-syllable words, such as *personality*, *unidentified*, *abdominable*, *imagination*, and *electricity*.

✔ **Assessment Check:** Make note of students who struggle with correctly counting the syllables. Additional support, practice, or instruction may be needed.

On a Bases and Affixes Stroll

Vocabulary

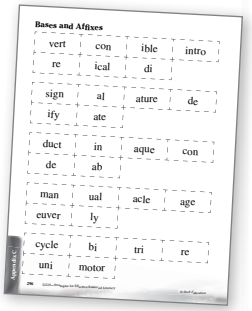
Word Study

6–8 Strategies

Objective

Students will use Greek and Latin bases and affixes to create words and determine the meaning of bases..

Preparation



1. Copy *Bases and Affixes* (page 296; baseaffix.pdf) on cardstock. On the page, each base is first. There are six affixes for each base.
2. Spread the five root cards on the floor, far enough apart that small groups can stand around each base. Use *vert* for the example.
3. Spread affixes around the base cards. (Use *con*, *ible*, *intro*, *re*, *ical*, and *di* for the example.)
4. Place blank paper and small blank paper squares near each base card.

Procedure

1. Show students how to stand next to or on the base (*vert*) and walk to an affix that can be added to make a word (*ical* = *vertical*). Tell them they may walk to more than one affix each time (*convertible*) to make a word.
2. Divide students into groups.
3. Ask students to use the blank papers to record and define their group's words as each student takes a turn walking from the base to its affixes.
4. Ask students to use the blank squares to write any other affixes they can think of to make new words.
5. Rotate the groups around to the different sets of bases.
6. With all the groups, return to each base and discuss the common meaning that the base brings to the related words.

Differentiation: For **below-level students**, group them homogeneously for this activity and spend extra time supporting this group of learners.

✔ **Assessment Check:** Collect the papers and check which groups were able to make words by combining the base and affixes. Additional support or instruction may be needed.

> *The study of bases can significantly increase a student's vocabulary. Knowing the meaning and spelling relationship between words is essential to independence in reading and writing, especially as students approach more complex texts. Making sure to point out such relationships is a vital part of vocabulary instruction.*

Meet Isabella

Mr. Loomis carries a basket of books into his fourth-grade classroom. At the same time, Isabella is coming in from the bus. She sees Mr. Loomis and dashes to walk in beside him. "Did you get my book? Did you get my book?" Laughing, Mr. Loomis replies, "Yes, Isabella, I sure did." Isabella grins widely and asks if she can have it as they enter the classroom. Mr. Loomis digs through the basket and hands Isabella a book.

Hugging the book tightly to her chest, Isabella exclaims, "Oh, my book, my book!"

To the casual observer there is nothing really special about the book. But for Isabella, this is no ordinary book. Isabella came to fourth grade still struggling with reading. Many words caused her difficulty. Mr. Loomis realized quickly that Isabella would need additional phonics instruction, intense guided reading, and strategies to give her independence. One day, Isabella pulled a book that Mr. Loomis had borrowed from the library from the shelf. Word by word Isabella plodded along, reading independently. Over the next several days Isabella pulled out that same book, again reading word by word and each time gaining fluency. Finally one day, she declared to Mr. Loomis, "I love this book! I can read it! This is MY book!"

Of course, the time came when Mr. Loomis had to return the book to the library. But, surely, he thought, Isabella would find another book in which to anchor her growing reading skills. But, when Isabella tore through the library corner looking for "her book," he realized it meant more than just print on a page. It confirmed to Isabella that she *was* a reader, something she had not felt in previous years. She knew she could read *that* book and her confidence needed the boost. Her tearful expression told Mr. Loomis he needed to get back to the library for the book.

Knowing our students' strengths and needs are the keys to successful reading instruction. We need to know what they can do and in what ways they still need to grow. While assessment of skills guides our instructional planning, knowing our students' interests and confidence levels is equally important. Isabella is a good example of a student needing an "anchor book" (Fresch 1995). This anchor book can provide familiarity. As they develop as readers, our students may seek repetition as it helps them "gain control of reading strategies by drawing on what they already know" (Fresch 1995, 221). This self-selection, of course, is only one piece of the reading instruction that every classroom must have. By providing targeted instruction during guided reading, engaging students in read alouds, and providing time for independent reading, we can offer a well-rounded experience to our developing readers.

Anchor texts *are texts students self-select and reread because they are familiar with them and feel confident reading them. These repeated readings allow students to practice their developing skills with relative ease and confidence. Like a boat's anchor that keeps us from drifting, anchor texts help students maintain the skills they have well in hand.*

Selecting Texts

Selection of texts is key to successful guided reading instruction. Selecting books students can read with success, yet stretch them in terms of skill development, is the guiding factor in choices made by the teacher. No matter what grade level, skills and strategies are addressed in explicit ways during guided reading.

Choosing an appropriate text for each group is important in engaging each student in guided practice, as "leveled text is a useful teaching tool for guided reading, as long as it is used in the classroom as one part of a balanced reading program that includes shared reading and read-aloud experiences" (Dzaldov and Peterson 2005, 228). It is also important to remember that the groups remain flexible, based on how well students are working with the selected instructional texts. Rog and Burton explain "as students progress in their ability to decode and comprehend increasingly difficult text, the groups are adjusted" (2002, 356) throughout the year.

Important Strategies Developed in Guided Reading

- *Recalling relevant background knowledge*
- *Predicting what will be learned and what might happen*
- *Making mental pictures or "seeing it in your mind"*
- *Self-monitoring and self-correction*
- *Using fix-up strategies, such as rereading, pictures, and asking for help when you cannot make sense of what you read*
- *Determining the most important ideas and events and seeing how they are related*
- *Drawing conclusions and inferences based on what is read*
- *Offering opinions—Do you like it? Do you agree? Do you think it is funny? Can this really happen?*
- *Comparing and contrasting what you read to what you already know*
- *Deciphering unknown words—what strategies do you use?*
- *Summarizing what has been read*

Guided reading is the most appropriate time to intentionally choose a book for a student to develop needed skills. During other times of the day, you want students to freely pick books for reasons other than what reading level they are on using *The Five Finger Rule*. When thinking about the type of books used for guided reading, consider a variety of genres (literature or informational texts). Opitz and Erekson remind us that "we are teaching children to be readers rather than just merely teaching them to read" (2015, 109), so we want to give students scaffolded experiences to approach different types of texts. Because the "essentials of guided reading are that the teacher explains and/or demonstrates for children the important things to be done while we read" (Cunningham and Allington 1999, 54), text choices are virtually limitless. With a greater emphasis on nonfiction texts at all grade levels (NGA and CCSSO 2010) along with research that demonstrates a "scarcity" of informational texts in primary grades (Duke 2000), teachers must find ways to integrate the curriculum when selecting texts to provide additional experiences for learning content as well as reading. Camp (2000) suggests that having students first read narratives and then use nonfiction texts about the topic supports development in both reading and content knowledge. Doing a unit on the ocean? Find literature and informational texts related to ocean animals. Not only will you guide students' reading development, but you will teach important grade-level content and skills in how to approach reading different genres.

Tracing Character Development

Objective

Students will sequence events from a literature book.

Preparation

1. Have four to eight blank paper strips available.
2. Using a familiar literature text, make a list of story events. Use four to six events for kindergarten and six to eight events for grade 1 and grade 2.
3. Write the events in sentences, one per strip.

Procedure

1. Hold up each character card and have students describe the character's traits at the beginning of the story.
2. Discuss how events in the story changed the characters. Make notes on the board of ideas students add to this discussion.
3. Have students change the character drawings and/or add labels to reflect the character's end-of-story traits, such as brave, surrounded by friends, or obedient.

Differentiation: Have **English language learners** work in small groups together to determine how the characters changed and update the cards. Have **above-level students** find other stories where characters changed in similar ways.

✔ Assessment Check: Note who uses text evidence to describe the changes to the characters. These students are demonstrating more advanced reading strategies. Determine which students need more assistance in this area and provide direct instruction.

The Rhythm Walk

Objective

Students will practice their reading fluency.

Preparation

1. Select a variety of sentences from a familiar text.
2. Write or type/print the sentences onto tag board or other sturdy paper.
3. Cut the sentences into individual strips.
4. Place the strips spaced out, in order, on the floor so students can step over each sentence strip comfortably.

Procedure

1. Have students form a single file line in front of the first sentence strip.
2. The first student reads the first sentence out loud.
3. Have the first student step over the first sentence strip. The student then goes on to read the second strip, while the second student in line steps up to the first sentence.
4. Repeat until all students have reached the end of the sequence of sentences. (Adapted from Peebles 2007)

Differentiation: For **below-level students**, pre-read the sentences as a group. For **above-level students**, use dialogue, requiring students to express a range of emotions as they read each sentence.

✔ **Assessment Check:** Listen as students read each strip. Make note of any words they skip or take time to sound out, as this may indicate a need to further explore the vocabulary of the text. Listen for their fluency rates. Reading that is slow-paced may indicate that a text is too difficult.

Character Trading Cards

Objective

Students will engage in character analyses.

Preparation

1. Have enough large, blank note cards for each student.
2. Provide a variety of coloring supplies.
3. Have some sample sports trading cards (basketball, football, or baseball) available for demonstration purposes.

Procedure

1. Gather students together and discuss the format of sports trading cards.
2. Share the example cards, and ask students to note the information that is on the fronts and backs of the cards.
3. Make a list of this information for the students, asking them to decide which descriptors apply to characters in the books they are reading.
4. Have each student choose a character from literature and take notes about his or her key characteristics or facts about his or her life.
5. Provide time for students to create their character trading cards. Encourage them to add images of their characters.
6. Make multiple copies of the completed cards so students can "trade" them.

Extend the mini-lesson into independent work by having students work on the cards, information, and images after the format for making the cards is outlined in the mini-lesson.

Differentiation: Work with **below-level students** to locate the key characteristics or facts about their characters. Help them distinguish between the key facts and superfluous information. Have **above-level students** choose their own criteria and design their trading cards accordingly.

✔ **Assessment Check:** Assess students' abilities to determine key character features. This will determine whether guided practice or additional instruction is needed.

Character trading cards *feature characters or real people to read about. The contents of the card can vary according to literature or informational text, but suggestions for the format are name, job or importance to the story, birth/death dates (if applicable), character traits, location (setting), and students' impression of the character.*

Meet Malik

Let's return to Mrs. Barton's classroom, where you listened in as Cameron read aloud from *Rosie's Walk* (Hutchins 1977). An agitated Malik jumps up from the library corner and stomps his way to where Mrs. Barton and Cameron are sitting. He hands her a book and proclaims, "I can't believe a guy got this published! All it says is 'I like, I like, I like!' That's not even a story!" He drops the book on the table, folds his arms, and stares at Mrs. Barton.

The book, *I Like* (Foresman 1971), is a supplemental reader from an old reading series the teacher found in the school's storage closet. These pre-primer books have limited vocabulary with highly supportive illustrations. This particular book has photographs grouped by theme, such as pets, fruits, vegetables, and toys. Under each page's photographs are the words "I like." Mrs. Barton stifles a chuckle. One month earlier, this was Malik's anchor book. (Remember Isabella's insistence about "her book" that Mr. Loomis returned to the library?) During independent reading time, Malik continually picked *I Like* from the library shelf. Deeply focused and pointing to the text, Malik read the book over and over—aloud at first and then eventually silently mouthing each word.

Writer's Workshop *is one type of writing instruction in a balanced literacy classroom. Students apply what they have learned in modeled and shared writing to write independently. Writer's Workshop incorporates teacher coaching and conferencing, while students self-direct their learning. Writer's Workshop typically includes self-selected genres and topics, time to write and meet with peers, conferencing with the teacher, small group mini-lessons, and experiencing authentic opportunities to use and develop writing skills.*

Malik's own "aha" moment connected his experiences in Writer's Workshop with reading.

Mrs. Barton's writing instruction helped him define "story." Mrs. Barton asked Malik what she should do with the book. The power of these parallel literacy experiences was evident as Malik decided *I Like* did NOT belong on the library shelf. After all, he argued, it was not a story—it did not have a beginning, middle, and end. Most importantly, he stated, it had no "descriptive words to make the reader interested in the story." Mrs. Barton agreed, as did Cameron, who had been listening with great interest! Later in the day, during shared reading, Mrs. Barton asked Malik to explain his position on the book to the whole class. Again stating this was NOT a story, Malik asked that it be moved off the library shelf if everyone else agreed. Mrs. Barton used this teachable moment to discuss what defines "story." She tied in lessons about the writing the students were currently doing and asked if they agreed with Malik. By unanimous vote, *I Like* was "retired" to the storage closet.

Best Practices in Grade 3 through Grade 5

Grade 3 through grade 5 students can collaborate to write a text together. If students have developed adequate keyboarding skills, they can take turns typing on a computer with a projected screen. This can be done in whole group or in small groups to allow the teacher to vary the amount of support needed to create the written piece. At this level, you want students to understand that you use writing to communicate for a variety of purposes. That is, one piece of writing may inform readers, so you need to be sure to include key details. Another piece of writing may be a narrative with the idea of entertaining your readers. You may write to persuade as well, so presenting a good argument is key. Teachers can scaffold the strategies students bring from the younger grades to develop their writing skills.

What a Shared Writing Lesson Sounds Like

1. "Boys and girls, get your writing idea lists. Who has an idea for a good piece that we can write together?"
2. Make a list on chart paper or a board for students to view.
3. "Let's brainstorm some other ideas. Where is a place you hope to visit one day? Who is your favorite person to spend time with? Why? Who made you laugh so hard it hurt? How did he or she do it? What topic fascinates you? Why? What other questions can we ask to get us started on a story?"
4. Add these ideas to the list. **Note:** For the purposes of this example, we will write about water on Mars.
5. "Thanks (*insert student name*). I did hear something on the news about finding water on Mars. But, who found it? Right, (*insert student name*), it was NASA scientists. Yes, that makes an interesting story if we think about going to Mars, (*insert student name*)! Let's start by reading about the discovery to give us more information and background for our story."
6. As you read the information aloud, charge students with taking notes and listing important words. Take suggestions for the opening sentence. Invite a student to come up and write that sentence. Continue working with students to suggest sentences, inviting them to write each sentence and reminding them to add punctuation. Tell them to refer to the notes, being sure to add more details about what you read. You may choose not to finish the story and, instead, have student pairs write an ending.
7. "Let's stop here where the rover is over the planet and spots the water. Let's go back and reread the story aloud. What might happen next?"
8. Take suggestions and either finish the story or have student pairs finish writing the story.

Punctuation Matters

Objective

Students will punctuate stories (. , ? !).

Preparation

1. Create a simple story with no punctuation, or reuse a modeled or shared writing piece by reprinting it without the punctuation. Make it large enough for all students to see when in a large group mini-lesson.
2. Have various colored markers available.

Procedure

1. Show students the story.
2. Read the story aloud in one continuous sentence. Say, "Oh, no! The punctuation bandit stole all the punctuation, and I need your help putting it back." Have students use the markers to add the missing punctuation. Use the same color marker for all the punctuation marks that are the same (one color for periods, another color for commas, another color for exclamation points, and another color for question marks).
3. Reread the story with the punctuation, pointing out how the meaning is affected by these marks.
4. Have students revisit pieces of their own writing and edit the punctuation as needed. Encourage them to use multiple colors also, so they can see which punctuation marks they most often miss.

Differentiation: For **English language learners**, overdramatize the effect of the unpunctuated story. Have them choral read it with you in this exaggerated way to internalize the important role punctuation performs in writing. For **above-level students**, have them work with a story that incorporates dialogue.

✔ **Assessment Check:** Note who added punctuation. For those who did not participate, further mini-lessons might be needed.

How to Transition Ideas

Objective

Students will add transition words to stories.

Preparation

1. On a large sheet of paper, write a story needing transition words. For example, *Last night we baked a cake for my grandma's birthday. We broke eggs. We added milk. We put in some flour and chocolate. We put it in the oven to cook. It was delicious!*
2. On note cards, write the transition words *first*, *second*, *then*, *next*, and *finally*.

Procedure

1. Read the story aloud.
2. Discuss how the story will be more interesting and easier to follow if we add words to tell readers when things happened.
3. Read the words on the note cards. Spread them out and ask volunteers to choose ones they think helps the story. Guide them to add *First, we broke eggs. Second (or next), we added milk. Then (or next), we put in some flour and chocolate. Finally, we put it in the oven*. Use the caret mark to insert each word above the correct sentence.
4. Have students revisit their own work in their writing folders, using the caret mark to insert transition words as needed or circle the ones they previously used.

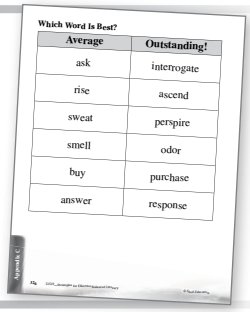
Differentiation: For **above-level students**, provide a list of additional transition words and phrases (*again*, *additionally*, *by the same token*, *in the same way*, *likewise*, *by and large*, and *all in all*) and have them revisit existing pieces of writing to revise accordingly.

✔ **Assessment Check:** Note who can assist in adding transitions to revise a story. Students not yet doing this may need more time practicing story composition to understand this concept.

Vocabulary Choices

Objective

Students will use outstanding vocabulary.


Which Word Is Best?

Average	Outstanding!
ask	interrogate
rise	ascend
sweat	perspire
smell	odor
buy	purchase
answer	response

Preparation

1. Copy *Which Word Is Best?* (page 326; whichword.pdf), one per student.

Procedure

1. Distribute *Which Word Is Best?*. Ask students to create sentences using words from the *Average* column, such as, *I want to* buy *paper for school*.
2. Ask a student to say the same sentence with an *Outstanding!* word in place of the *Average* word, such as, *I want to* purchase *paper for school*.
3. Discuss how the word choice changes the sentence. Explain that the *Average* column words are Anglo-Saxon (Old English) in origin, and the words in the *Outstanding!* column are Old French or Latin in origin. Typically, simpler words are Anglo-Saxon.
4. Assign pairs of words to students. Have them decide which word in each pair is Anglo-Saxon and which is Old French or Latin. You'll need to mix the order of the pairs. You can alternatively provide other word pairs, such as *follow*/*ensue*, *chicken*/*poultry*, *cow*/*beef*, *pig*/*pork*, *fall*/*autumn*, *wisdom*/*prudence*, *forgive*/*pardon*, *folk*/*people*, *wish*/*desire*, *span*/*distance*, *tumble*/*somersault*, and *freedom*/*liberty*. The first word in each pair is Anglo-Saxon, and the second word Old French or Latin.
5. Have students revisit their own writing to replace some of their *Average* words with *Outstanding!* words.

Differentiation: Have **English language learners** color code the words. For example, the *Average* words can be circled in red, while the *Outstanding!* words can be circled in green. Have **above-level students** research and find more pairs of Anglo-Saxon and French or Latin words to add to the list. Post them in the classroom for reference when students are writing.

✔ **Assessment Check:** Listen as students discuss the words. What do they base their decisions on for sorting the words? Their answers may indicate that additional support or instruction is needed.

> ***Fun fact!*** *We have words that are "on the hoof"* (cow, chicken, pig, deer) *and ones that are "on the plate"* (beef, poultry, pork, venison). *At one time, these words related to the social class one belonged to. For example, if you were poor, you probably raised the animals ("on the hoof"), whereas if you were rich, you probably ate them ("on the plate").*

Conclusion

This section addressed how to organize writing instruction in kindergarten through grade 8. By having a multifaceted approach to teaching writing, teachers give students many opportunities to learn skills and expand their expertise. As they watch modeled writing lessons, they help them consider how to write under various circumstances. In shared writing, they ask students to step up and take part under tutelage. Success abounds in shared writing because you can choose who assists where and how much they participate, and you can craft a lesson that teaches and engages students. During Writer's Workshop, students spread their wings and independently write. Applying what they learned in modeled and shared writing, students can assume responsibility for their writing. Journals provide a place for thoughtful, free flowing writing or guided responses. Without a doubt, learning to write well is a skill that will serve students throughout their lives.

Reflection and Discussion Questions

1. Discuss Anaïs Nin's (1976, 13) quote, "We write to taste life twice, in the moment and in retrospect." How can you apply this idea to what you do with your students when discussing their writing?
2. Share writing prompts you have used that were particularly successful. Why do you think students responded so well?
3. How can you help someone who has reluctant writers in his or her classroom? Share stories about the ways you inspire students to write.
4. Share books that you read to the class that prompted writing from your students. What about the book appealed to them?
5. How can you develop grade-level rubrics to evaluate student writing? How will they differ according to genre?
6. Gather writing samples. Share your evaluation of how students are meeting grade-level-standards. What more can you do to improve some particular skill in writing? Use Appendix C in the Common Core State Standards (http://www.corestandards.org/assets/Appendix_C.pdf) to compare your students' work with those presented to critique skills.
7. What are some graphic organizers you use to help your students during the prewriting phase? How did the students like using them? Are there some you would recommend?
8. Share some students' published pieces. Do you see this part of the Writer's Workshop as important for your students? How often do they publish?
9. Discuss the use of mentor texts. How can we inspire students with such texts, without limiting their creativity?
10. Share personal writing, such as a story, poem, or journal entry, and respond to each other's writing. Start a dialogue journal between your grade-level teachers.

Vowel House Template

Roof A
Roof E
Roof I
Roof O
Roof U
Wall A
Wall E
Wall I
Wall O
Wall U
Roof Wild Card
Wall Wild Card

Hit or Miss Chart

	1	2	3	4	5	6
A						
B						
C						
D						

Literature Circle Self-Assessment Chart

Literature Circle Self-Assessment	Yes	No	Sometimes	Comments
I came prepared for our group meetings.				
I completed my assigned role for each meeting.				
I listened to other students during the group meetings.				
I set goals for myself as I read.				

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