Orientation to the Unit (from spiral)

District Outcomes:
Critical Thinking
- Use logical and abstract thinking to reason effectively

Reading Applied Outcomes:
Apply appropriate reading strategies and skills while reading
- Selects and applies growingly complex reading strategies to construct meaning from complex text rich with challenging features such as maturing themes, elaborate plots, developing characters, diverse perspectives, varying text structures, new vocabulary, and implicit main ideas
- Monitors accuracy and understanding closely, self-correcting when errors detract from meaning
- Demonstrates phrased, fluent oral reading that reflects understanding of the text

Narrative Reading Learning Progressions (Gr 4-5-6)

Enduring Understandings: Readers are in charge of their own learning, and take seriously the challenge of reading rich, beautiful books interpretively, often in the company of others (i.e., book clubs). Readers who write can see more in a text--they notice more and they make more of what they see. Readers read with interpretive lenses. Readers think about how who is telling the story affects how the story is told and also that the perspective is a choice the author made for a reason.
Comprensión que perdura: Los lectores son responsables de su propio aprendizaje y toman en serio el desafío de leer libros bellos y profundos de forma interpretativa, a menudo en compañía de otros (es decir, clubes literarios). Los lectores que escriben pueden ver más en un texto—observan más y entienden más de lo que ven. Los lectores leen con lentes interpretativas. Los lectores piensan en cómo afecta la historia la persona que la cuenta y también que la perspectiva es una decisión tomada a propósito por el autor.

Essential Questions: How does a reader read with an interpretive lens? How do readers write about their reading with voice and investment? Who is telling the story and how does this affect how the story is told? How do different texts approach similar themes?

Preguntas esenciales: ¿Cómo lee un lector con una lente interpretativa? ¿Cómo escriben los lectores sobre su lectura con voz propia y compromiso? ¿Quién cuenta la historia y cómo afecta cómo se cuenta la historia? ¿Cómo tratan temas parecidos textos diferentes?

Parent Letter to Introduce Learning Experience
Spanish parent letter to introduce learning experience
Polish Parent Letter to Introduce Learning Experience

Language Learners: As you approach the learning experience please keep in mind the significant role that both oracy and background knowledge play for language learners. Addressing these critical elements explicitly will result in the success of the students throughout the learning experience.

Dual Language Classrooms:

- **Resources** to support the implementation of dual language best practices in the dual language classroom and may be integrated into your planning and instruction based on the needs of your students:
  - Biliteracy Classroom Elements Document
  - Biliteracy Classroom Elements Implementation Lessons

- **The Bridge:** It is necessary to bridge the specific content vocabulary identified in the language bends to assure that students make the transfer to the other language. Please remember that there is no need to bridge after every mini-lesson.

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>SPANISH</th>
<th>POLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>goals</td>
<td>Las metas</td>
<td>cele</td>
</tr>
<tr>
<td>To reflect</td>
<td>reflexionar</td>
<td>odzwierciedlić, snuć refleksje</td>
</tr>
</tbody>
</table>

LE Plan Overview
Planning ahead of time: LE considerations:

1- Determine club groups:
   ● Book talk a variety of possible titles and have students select the club they wish to join.

2- Plan time daily for reading the unit mentor text *Home of the Brave* (or another novel of your choice) outside of workshop. DL recommendation: *Yo, Naomi León* (Pam Muñoz Ryan), *Nacer Bailando* (Alma Flor Ada) or *Me llamo MARÍA ISABEL* by Alma Flor Ada

Book Club Note (Begins Session 8): For this unit (over the next several weeks), students will spend most time during purposeful practice preparing for or participating in book clubs. It is crucial that students feel a sense of ownership over the composition of these clubs. Knowing your students as readers, the way you do, will help to entice them into club options that you think they will enjoy while supporting and challenging them. (i.e., Gather a few students together as a club and say, “I’ve been thinking about you as readers, and I think that you might do some beautiful work together. Let me explain why...”). Check the book room for titles to help provide for the clubs.

Consider the following:
   ● Club books don’t have to be exactly leveled--students can read together within a range as long as that range is reasonable.
   ● Some groups may be avid readers who will simply read more books than other clubs.
- For some students, their club book will fulfill their independent reading life. For other students, their book club book who are avid readers, this book won’t fulfill their independent life. They will want to be reading another independent book at the same time which may or may not be their club book.

### Unit Plan Overview

<table>
<thead>
<tr>
<th>Session</th>
<th>Language Bend I</th>
<th>Session 1: Taking Charge of Your Reading Life</th>
<th>Session 2: Writing Well About Reading</th>
<th>Session 3: Writing about Reading Means Reading with a Writerly Wide-Awareness</th>
<th>Session 4: Grounding Your Thinking in the Text and Carrying It with You as You Read On</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session 5:</td>
<td>Language Bend 1</td>
<td>Bridge (Dual Language Classrooms)</td>
<td>Language Bend 2: Oracy &amp; Background Knowledge</td>
<td>Session 7: Having Second Thoughts: Revising Writing About Reading</td>
<td>Session 8: Launching Interpretation Book Clubs</td>
</tr>
<tr>
<td>Session 6:</td>
<td>Session 10: Seeing a Text Through the Eyes of Other Readers</td>
<td>Session 11: Linking Ideas to Build larger Theories and Interpretations</td>
<td>Session 12: Reading On, with Interpretations in Mind</td>
<td>Session 13: Debating to Prompt Rich Book Conversation, Readers Have Different Viewpoints, Defending with Claims, Reasons, and Evidence</td>
<td>Session 14: Reflecting on Ourselves as Book Clubs</td>
</tr>
<tr>
<td>Session 7:</td>
<td>Session 15:</td>
<td>Session 16: Rething Theme to Allow for More Complexity</td>
<td>Session 17: Comparing Character’s Connections to a Theme</td>
<td>Session 18: Studying the Choices an Author Did Not Make to Better Understand the Ones they Did</td>
<td>Session 19: Delving Deeper into Literary Analysis: Reading as Writers</td>
</tr>
<tr>
<td>Session 8:</td>
<td>Session 17:</td>
<td>Session 18:</td>
<td>Session 19:</td>
<td>Session 20: Celebrating with a Literary Salon</td>
<td></td>
</tr>
<tr>
<td>Optional: A Day For Assessment</td>
<td>Bridge</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A Day for Assessment

Teacher Instructions
Preassessment / Pre assessment Spanish
Preassessment Texts / Pre assessment text Spanish

Preassessment Sample Responses
Preassessment Student Rubrics
Rubric (Rubric was developed by selecting the relevant skills from the Reading Progressions)
  ● Reading Progression Literature 2-6
  ● Spanish Reading Progression Literature 2-6

Language Bend 1

Lesson Outcome: Build language necessary for the students to be successful with the launch

Oracy and Background Knowledge before the LE 1:

Teacher has slide show (all languages available in slide show) up with no text, just pictures. Teacher asks students to only look and listen as she models the movements (developing receptive language). Teacher models TPR movements with each phrase, emphasizing the movement when the key word is spoken.

As readers, we set specific goals to grow. We reflect on our goals. As readers, we must be extra alert! We pay attention to the different elements of a story. As readers, we consider what perspective the story is being told from. As readers, we think analytically to gain more insights about the text.

Como lectores, establecemos metas específicas para crecer. Reflexionamos sobre nuestras metas. Como lectores, ¡debemos de estar más alerta! Prestamos atención a los elementos diferentes de una historia. Como lectores, consideramos de qué perspectiva se cuenta la historia. Como lectores, pensamos analíticamente para obtener más entendimiento nuevo sobre el texto.

After enough repetition in this manner, the teacher then invites students to say the phrases while going through the slideshow (developing productive language).

Now that you know the movements so well, I want you to say the words with me.

Ahora que conocen bien los movimientos, quiero que digan las palabras conmigo.

Teraz, gdy już dobrze poznaлиście gesty, chcę abyście wypowiedzieli wraz ze mną te słowa.

Deliberately practice the language until the movements and language are part of student’s repertoire. The following are ways that students can practice their oracy during the Language Bend and throughout the Learning Experience...

- **Charades**: One partner acts out the movements, another partner guesses (and says) the entire phrase while also doing the movements
- **Select a pair of students to “teach” the phrases to the class**
- **Use picture cards, one student shows the picture while the other student makes the movement and says the phrases**
- **Picture sort**: Students orally share logic behind picture grouping
- **Invite a guest to have students teach the phrases and language**
- **Have students use their tablets to make a video of themselves doing the movements and saying the phrases.**
- **Connect Two Strategy**: “______ is similar to _______ because...” “______ is different than _______ because...”
- **Adaptive Readers Theatre**: TPR for contextualized phrases
- **Create classroom chants around the new language. The chant grows as Language Bends are implemented**
- **Create comic strips using pictures or words. Orally share comic with a partner.**
- **LEA (Language Experience Approach)**

---

**Session 1**

<table>
<thead>
<tr>
<th>Lesson Outcome</th>
<th>Students will learn to set a goal, and make a plan to help motivate themselves to grow as readers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language Outcome</td>
<td>Students will write down and orally share their goal and their plan of attack. “A goal that I have for myself as a readers is ______. My plan to accomplish this goals is ______.” “Una meta que tengo para mí como lector es ______. Mi plan para lograr estas metas es ______.” “Naszym celem jako czytelników jest ______. Moim planem, aby osiągnąć ten cel jest ______.”</td>
</tr>
<tr>
<td>Mini-Lesson</td>
<td>No specific reading</td>
</tr>
</tbody>
</table>

**Connect**: Remind students of the work they did during the launch.

- “Over the past few weeks, we have been developing our independence and agency as readers.”
- “En las últimas semanas, hemos estado desarrollando nuestra independencia y agencia como...”

**LE Plan Overview**

6
Teach: In this session, you’ll teach students that they can have a growth spurt as readers if they work with resolve toward ambitious, specific goals to become stronger readers.

- “Readers, today I want to teach you that in this upcoming year, you can go through a growth spurt as a reader, you can sprout up as a reader. But that will only happen if you work on your reading, if you take on the goal of getting better at reading, and if you work with deliberateness toward the specific goals you set.”
- Lectores, hoy les quiero enseñar que este próximo año, pueden crecer rápidos como lectores, puedan florecer como lectores. Pero eso sólo ocurrirá si trabajan en la lectura, si aceptan la meta de mejorar en la lectura y si trabajan deliberadamente hacia las metas específicas que establecieron.
- Rally student to take stock of themselves as readers and to set ambitious goals.
- Demonstrate by setting a goal for yourself, then debrief in ways that rally kids to think seriously about their aspirations. See example of this type of thinking aloud below

“I’m going to be doing similar thinking.” I lifted my eyes skyward, and thought about my own reading life. “I’m thinking about the amount of reading I do. Lately, I’ve always had a book going, a book I carry with me and I’ve been reading a lot, so I think I’m okay on the sheer amount of reading I do. I’m thinking about the books that I choose to read. I don’t tend to commit to a reading project and to stick with it. I might read one mystery, then one political biography. I don’t usually stick with a series of books that go together, and I think it would be good if I did because then I’d be able to think across them, you know?

“The other thing is that sometimes my books get confusing. A character will show up halfway through the book, and I have a vague sense that I know that character from earlier in the book, but I tend to just keep reading, hoping I’ll figure out who the character is as I go on. I know that when someone walks on stage in the middle of a book, I should pause to figure out: the story that is behind that character, but I don’t usually do that.”

Then I paused, as if taking a half step backward to name what I’d just done. “Fifth-graders, do you see how I thought seriously about how my reading life is going and how I zoomed in on a few important things that aren’t the best habits? You can do this too—now, and whenever you want to ratchet up the level of your reading.”

“Voy a pensar de manera parecida.” Miré hacia el cielo y pensé en mi propia vida literaria. “Estoy pensando en la cantidad de lectura que hago. Últimamente, siempre he tenido un libro que estoy leyendo, un libro que llevo a todas partes y he estado leyendo mucho así que pienso que voy bien respecto a la pura cantidad de lectura que hago. Estoy pensando en los libros que elijo leer. No suelo comprometerme a un proyecto de lectura y seguir con él. A lo mejor leo un libro de misterio y después una biografía política. Normalmente no sigo una serie de libros que van juntos y creo que sería bueno si lo hiciera porque entonces podría reflexionar sobre ellos en conjunto, ¿saben?”

LE Plan Overview
“La otra cosa es que a veces mis libros se vuelven confusos. Un personaje aparece en mitad del libro, y tengo la leve sensación de que sé que es un personaje de antes en el libro, pero suelo seguir leyendo, esperando adivinar quién es el personaje a medida que sigo leyendo. Sé que cuando alguien aparece en medio del libro, debería tomar una pausa para llegar a entender la historia detrás de ese personaje, pero normalmente no lo hago.”

Entonces, tomé una pausa, como si diera medio paso para atrás para nombrar lo que había hecho. “Estudiantes de quinto grado, ¿ven cómo pensé seriamente en cómo va mi vida literaria y cómo me enfoqué en algunas cosas importantes que no son hábitos muy buenos? Pueden hacer esto también --ahora y cada vez que quieran subir el nivel de su lectura.”

**Active Engagement:** Engage students in making serious plans for a more thoughtful and mature reading life.

- Example goal plans:
Meta: Puedo evaluarme como lector y establecer metas ambiciosas.

<table>
<thead>
<tr>
<th>Meta</th>
<th>Mis metas</th>
<th>Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puedo leer géneros aparte de ficción realista o fantasía</td>
<td>Cuando voy a la biblioteca, puedo sacar al menos un libro que no sea FR o fantasía.</td>
<td></td>
</tr>
<tr>
<td>Puedo leer libros y escribir apuntes que son fuertes y largos.</td>
<td>Cuando escribo apuntes, puedo asegurarme de elaborar bastante.</td>
<td></td>
</tr>
</tbody>
</table>

Mis Metas

<table>
<thead>
<tr>
<th>Metas</th>
<th>Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puedo pensar más profundamente en la teoría del personaje/lección en la historia.</td>
<td>Yo...</td>
</tr>
<tr>
<td>● Volveré a los apuntes que escribí en mi cuaderno</td>
<td>● Pensaré más profundamente en por qué hizo algo el personaje de la historia.</td>
</tr>
<tr>
<td>● Me meteré en la piel de los personajes</td>
<td>● Me haré preguntas sobre lo que estoy leyendo.</td>
</tr>
<tr>
<td>● Me haré preguntas sobre lo que estoy leyendo.</td>
<td></td>
</tr>
</tbody>
</table>

Reflexión: Creo que he alcanzado esta meta porque cuando estoy leyendo, estoy pensando profundamente en una idea.

| Puedo leer géneros diferentes. | Usare mi cuaderno de lector para ayudarme a saber cuántos géneros estoy leyendo. |  |
Link: Stir kids up by praising their initiative, hint at the role of accountability, and send them off to read.

<table>
<thead>
<tr>
<th>Purposeful Practice</th>
</tr>
</thead>
</table>
| ● Students go off to read.  
● As teacher confers with students:  
  ○ Build students’ identities as readers  
  ○ Check in on essentials (engagement, book choice, etc.) taking informal assessments  
  ○ Notice and note reading behaviors (especially stamina and book choice)  
  ○ Remind readers to read with resolve |

<table>
<thead>
<tr>
<th>Share</th>
</tr>
</thead>
</table>
| ● Channel readers to reflect on today’s goal-driven work.  
● Rally the class to invent ways to make this year’s reading workshop the best it can be. As the kids talk, listen, record, and create a list that you read aloud. |
Suggestions for Making This Year’s Reading Workshop as Powerful as Possible

* If you read a whole book series, read it again backwards to find new things you didn’t notice before.
* Have a book suggestion sheet.
* Have books in different languages - classroom book tubs.
* Look for books that define the words.
* More time to read & write about reading.
* Once a week gallery walk - see what other classmates have journaled about books - find new interesting books.
* Read 2 books - then compare the books.
* Read for 10 minutes, sketch what happened, repeat.
* Illustrate what you read about.
* Use pictures in book (before reading) to see if you can write what is happening, then read to find out.
* Poster to guide us when we write about reading.
* Watch movies about books and compare them.
* Book Club Idea: create a play that out links the book and present it.
* Find books of interest.
* Find a place to post books we have enjoyed and a “waiting list” to read the book next.
* Friday Book Talks with reading partner.

Sugerencias para que los talleres de lectura de este año sean lo más impactantes posible

● Si lees la serie entera de libros, léela de nuevo al revés para encontrar cosas nuevas que no notaste antes.
● Ten una hojas de sugerencias de libros.
● Ten libros en idiomas diferentes - cajas de libros para la clase
  ○ Busca libros que definen las palabras.
● Más tiempo para leer y escribir sobre la lectura.
● Una vez a la semana, da un paseo por la clase - mira lo que han escrito tus compañeros sobre su lectura - busca libros nuevos e interesantes.
● Lee 2 libros y después compara los dos.
● Lee durante 10 minutos, haz un boceto, repite.
● Haz ilustraciones de lo que lees.
• Usa las ilustraciones del libro (antes de leer) para ver si puedes escribir sobre lo que está pasando, y después lee para descubrir.
• Un cartel para guiarnos cuando escribimos sobre la lectura.
• Haz utilerías del libro xxx.
• Ve películas sobre libros y compáralas.
• Idea para el club literario: Crea una obra de teatro con un resumen del libro y preséntala.
• Busca libros que te interesan.
• Busca un lugar para colocar una lista de libros que nos gustaron y crea una lista de espera para esos libros.
• Charlas literarias en parejas los viernes.

**Homework - Session 1**
Readers, for homework tonight, will you do three things?
First, take time to think more about your ideas for how our class can work together to make this year the best possible year for reading. Think back over the reading workshops you have been in during other years and remember things that have worked for you. What rituals do you think we should put into place? What could really help? If you have more ideas, be ready to add them to our list tomorrow.
Here is the list that we made today in class—by all means, jot down more ideas!

Suggestions for Making This Year’s Reading Workshop as Powerful as Possible
• Put books on topics of special interest into labeled bins or shelves.

• Hold “Hot Topic” discussions on topics like making a movie of the book or possible sequels.

• Create a collection of video trailers on great books.

• Get more books in languages other than English.

• When you find or write great stuff related to a book, file it inside the back cover.

• Make a collection of great, easy books for when your mind needs a break.

Secondly, continue to work with resolve toward goals that are important to you. How will your reading tonight be different than just any ol’ reading because you are working to make this a breakthrough year for you and reading?
And here is my new request. Will you think about how you can create evidence of the new work you are doing as a reader? Start collecting that evidence. As part of this, be ready to record the reading you do in a new reading log, which you’ll be given tomorrow. Tonight, just note on a Post-it the time you start reading and the time you finish reading and the number of pages read

| Evidence of | ● Goals and plans generated in the Reader’s Notebook |

**LE Plan Overview**
<table>
<thead>
<tr>
<th>Understanding</th>
<th>• Anecdotal notes from conferring on essentials and behaviors</th>
</tr>
</thead>
</table>

**Session 2**

<table>
<thead>
<tr>
<th>Lesson Outcome</th>
<th>Students will learn what writing well about reading looks like.</th>
</tr>
</thead>
</table>

| Language Outcome | Students will write and orally share their noticing of writing about reading.  

"I noticed _____ about good writing about reading."  

"Me di cuenta _____ sobre la buena escritura sobre la lectura."  

"Zauważyłem _____ dotyczącym dobrego pisania na temat czytania". |
|-----------------|---------------------------------------------------------------|

| Mini-Lesson | *Language Acquisition Support:* Develop a TPR movement for the word *qualities*  

**Read** *Home of the Brave* ("Snow" before the lesson p. 3-5)  
**Spanish Suggestion** Nacer Bailando by Alma Flor Ada (Leé capítulo 1 antes de la lección)  
**NOTE:** The text Yo, Naomi León is another option for the class read aloud. It is a more complex text and would also fit well into this LE’s lesson sequence. |
|----------------|---------------------------------------------------------------|

**Connect:** Shift from emphasizing volume to quality of thinking  

• "Yesterday, you set goals and created plans to work towards those goals. Because the thinking you do as you read is the most crucial thing, and because writing is the best way to improve thinking, it is important for you to have goals that help you write well about your reading."  

• "Ayer, ustedes establecieron metas y crearon planes para llegar hacia esas metas. Porque el pensamiento que tienes mientras lees es lo más importante, y porque escribir es la mejor manera de mejorar el pensamiento, es importante que tengas metas que te ayuden a escribir bien sobre tu lectura". |
|----------------|---------------------------------------------------------------|

**Teach/Active Engagement:** In this session, you’ll guide students through an inquiry to explore and establish what it means to write well about reading.  

• “So, our work for today is to answer this question: ‘What are some qualities of strong writing about reading?’”  

• Así que nuestro trabajo de hoy es contestar esta pregunta: ‘¿Cuáles son algunas atributos de la escritura fuerte sobre la lectura?’  

• To launch this inquiry, read the start of *Home of the Brave* or teacher selected read aloud.  

• Ask students to dictate to each other a less-than-great and a great entry.  

• Ahora quiero que entre las parejas dicten una entrada muy buena y otra mediocre.  

• Ask students to extrapolate the qualities of good writing about reading, using this to suggest they aren’t clear about this and to drumroll the upcoming work.  

• Después quiero que deduzcan en qué consiste escribir bien sobre la lectura...Creo que no lo tienen muy claro...
● Channel the class to participate in a gallery walk of student exemplars/Spanish exemplars. Send students off to move among displays you will have set up, studying and annotative effective writing about reading. See examples below.
Link: Send students off to read, explaining they’ll be writing about their independent reading books, making entries that could form their own gallery.

- “Today and every day you can write strong entries about your reading.”
- “Hoy y todos los días puedes escribir entradas fuertes sobre tu lectura.”

**Purposeful Practice**

- Students engage in independent reading and writing entries that are thoughtful, jazzy, include colorful drawings and graphics as needed. (The end goal is not for your students to make their reading notebooks more artistic. BUT, what is a big deal is to inspire them to believe that the reading notebook can be theirs, and to believe in the importance of writing well about reading.)
- As teacher confers with students teach strategies that:
  - Check on volume and pace of reading
  - Notice and note the quality of notebook entries
  - Help students read differently, preparing to write soon about their books. Encourage students to flag notable passages, thinking about why these are significant, how they reveal important things about the characters and the story.

**Share**

- Invite students to write an entry that reflect their thinking about their reading.

**Homework - Session 2**

- Readers, today in school, you studied examples of good writing about reading. I hope you are starting to form an
image in your mind of what it means to write well about reading. Remember the words of that song, “If you don’t have a dream, how are you gonna have a dream come true?”

- Continue to keep what you noticed in your mind, holding yourself to doing the best writing about reading you can. Make sure you read at least thirty minutes, and at least twenty-two pages. Then write!
- Finally, review yesterday’s list about ways to make our reading workshop more powerful. Think about one thing you can bring to school by the end of the week to help us act on that list. Can you start a collection of video trailers about books we have in the room? Can you print out maps that go with some of our books? Can you bring in a list of hot topics and come up with names of kids to lead those discussions? You may think of something that has nothing to do with our list. By the end of this week, please bring in something that makes our reading workshop the best it can be. Find time tomorrow to show me what you have brought in.

<table>
<thead>
<tr>
<th>Evidence of Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student annotations from gallery walk</td>
</tr>
<tr>
<td>Reader’s Notebook entries</td>
</tr>
<tr>
<td>Anecdotal notes from conferring related to volume and pace of reading, as well as the quality of notebook entries</td>
</tr>
</tbody>
</table>

**Session 3**

**Lesson Outcome**

Students will learn that readers are extra alert while they read to see more in their book.

**Language Outcome**

Students will write and orally share their extra alert noticings. “When I reread the text I noticed ________.”

“Cuando releí el texto noté ________”

“Kiedy powtórnie przeczytałem tekst, zauważyłem ________”

**Mini-Lesson**

Read *Home of the Brave* (Old Words, New Words, Questions, What the Heck before the lesson p. 6-12)

Spanish text suggestion - *Nacer Bailando* by Alma Flor Ada (lee capitulo 2)

Connect: Ask students to recall their noticings from yesterday’s gallery walk and how it affected their writing about reading during purposeful practice.

Teach: *In this session, you’ll teach students that readers who write about their reading are extra alert, seeing more in their books.*

- “Today I want to teach you that people read differently when they write about their reading. Writers see more, notice more, think more...and everything becomes grist for their thinking mill. When you read as a writer, you bring a writerly wide-awakeness, and extra alertness, to your reading. You notice stuff others would pass right by, and you make something of what you see.”

- Hoy les quiero enseñar que la gente lee de forma diferente cuando escriben sobre lo que leen. Los escritores ven más, observan más, piensan más...y todo se convierte en material para sus ideas. Cuando leen como escritor, traen una conciencia de escritor, y están más atentos a su lectura. Se fijan en cosas que se les escaparía a los demás y hacen algo de lo que ven.
● Drumroll the fact that writers live wide-awake lives, alert to details, ready to make significance. Suggest that readers who write approach the text they read with extra alertness.

Los escritores viven vidas despiertas, atentos a los detalles, listos para crear significado. Los lectores que escriben se acercan al texto con más atención.

● Emphasize for students that if they read, read, and then afterward recall, “I’m supposed to write” and then crank out an entry...that won’t lift the level of their reading. Tell them it’s reading with the intention to write something that pays off.

Si leen y leen y después recuerdan que “Tengo que escribir” y después escriben rápido una entrada, eso no subirá el nivel de su lectura. Hay que leer con intención para escribir algo que merece la pena.

**Active Engagement: Channel students to read like writers. Continue reading, then reread the mentor text, then write alongside students.**

- Read *Home of the Brave* (Read first part of: God with a Wet Nose--up to “she remembers sweeter days.”).
- *Nacer bailando* (Read page 15, paragraph 1: “Lupe extrañaba al padre”...hasta “sueños maravillosos.”)
- Ask students to listen to a partner’s writing and talk off that writing, while you listen in.
- Escuchen lo que escribió su pareja y hablen de lo que oyen...
- Demonstrate reading the text with your ideas in mind by reading on in the demonstration text.
- *Read Home of the Brave* (Continue Reading: God with a Wet Nose--up to “they are the way we know our place in the world.”).
- *Nacer bailando* (continua la lectura hasta terminar el párrafo “de que hubiera muerto.”)

**Link:** Point out that students will now read differently, carrying their ideas.

- “Before you read on in your book, reread what you wrote yesterday so you can carry those ideas with you, adding to them, messing with them, as you read on”
- "Antes de leer en su libro, relea lo que escribió ayer para que puedas llevar esas ideas contigo, agregándoles, jugando con ellas, mientras lees"

---

**Writing Well about Reading**

- Read knowing you’ll write, seeing more.
- Read upcoming text with the ideas you wrote about in mind.

**Escribir bien sobre la lectura**

- Lee sabiendo que van a escribir, viendo más.
- Lee el próximo texto, teniendo en cuenta las ideas sobre las que escribiste.

[Writing About Reading Well - Anchor Chart](#) / [Spanish Writing Well About Reading Chart](#)
Purposeful Practice

- Students engage in independent reading and writing entries that are thoughtful, jazzy, include colorful drawings and graphics as needed.
- As teacher confers with students teach strategies that:
  - Foster investment in writing.
  - Make sure students are writing in ways that raise the level of their thinking by helping them carry forward prior learning.
- Mid-Workshop Teaching Point: ‘See More’ Means Seeing a Whole Variety of Story Elements

![Diagram of story elements]

Para comprender / interpretar una historia, los lectores prestan atención a...

- Los personajes
  - Rasgos, motivos, relaciones, lecciones de vida
- La trama
  - ¿Cómo se conectan los eventos que ocurren luego con los anteriores?
- El escenario
  - ¿Ambiente? ¿Cambios? ¿Cómo les afecta a los personajes el escenario?
Writing Well about Reading

- Read knowing you’ll write, seeing more.
- Read upcoming text with the ideas you wrote about in mind.
- Aim to notice more elements of the story.

Escribir bien sobre la lectura

- Lee sabiendo que van a escribir, viendo más.
- Lee el próximo texto, teniendo en cuenta las ideas sobre las que escribiste.
- Intenta fijarte en más elementos de la historia.

Share

- Channel student to rehearse for their writing, selecting one idea to develop from among various ideas.
- Channel students to write, aiming to go on a journey of thought, writing their way toward new insights on their chosen topic.

Homework - Session 3

Readers, earlier today you set goals for your writing about reading. Specifically, you thought back over the things you’ve learned about story elements and set goals for the elements you’d like to pay more attention to while reading. Be sure to take your goals home with you tonight. As you read, see if you can push yourself to think and write about some new topics. If you’ve been thinking a lot about character, consider shifting to a study of plot in your story, or of the setting. The “To Understand/Interpret a Story . . .” chart you marked up today will help remind you of the kinds of things that
are worth paying close attention to. I can’t wait to see your new entries tomorrow!

Talking (and writing) to Grow New Ideas

- “When I first read this, I thought... but now, after thinking more, I am realizing...”
- “As we talk, I’m realizing...”
- “The thing I’m puzzled about is...”

Hablar y escribir para crear ideas nuevas

- Cuando leí esto por primera vez pensé... pero ahora, después de pensarlo más, me doy cuenta de que...
- Mientras hablamos, me doy cuenta de que...
- Lo que me extraña es...

Rozmawianie (i pisanie) w celu rozwijania nowych pomysłów

- "Kiedy pierwszy raz to czytałem, myślałem..., ale teraz, po przemyśleniach, zdałem sobie sprawę..."
- “Gdy rozmawiamy, zdajemy sobie sprawę...”
- “Rzeczą, która mnie zaintrygowała jest...”

Writing Well about Reading

- Read knowing you'll write, seeing more.
- Read upcoming text with the ideas you wrote about in mind.
- Aim to notice more elements of the story.
- Push yourself to grow new ideas.

**Escribir bien sobre la lectura**
- Lee sabiendo que van a escribir, viendo más.
- Lee el próximo texto, teniendo en cuenta las ideas sobre las que escribiste.
- Intenta fijarte en más elementos de la historia.
- Esfuérzate para crear ideas nuevas.

## Evidence of Understanding
- Anecdotal notes from conferring focusing on the quality of writing about reading
- Reader’s Notebook entries

### Session 4

#### Lesson Outcome
Students will find an idea in the text, and use that idea to help them revisit the text to search for new insights and inferences.

#### Language Outcome
Students will write down and orally share how the text supported their idea. "When I revisited the text I found _____ to support my ideas." "Cuando revisé el texto, encontré _____ para apoyar mis ideas." “Kiedy ponownie obejrzałem tekst, znalazłem ____, aby wesprzeć moje pomysły”.

#### Mini-Lesson
**Language Acquisition Support:** Develop a TPR movement for the word *develop*

- Read *Home of the Brave* (rest of God with a Wet Nose, Welcome to Minnesota, Family before the lesson p. 14-22)
- Spanish Suggestion Nacer Bailando (Read chapters 3 and 4)

**Connect:** Yesterday we read with our ideas in mind, staying extra alert. Today, we will continue developing our ideas, after revisiting the text.
- Ask students to give their full attention to an entry they have written about their reading, considering its quality. Reference the “Writing Well about Reading” chart to help them annotate their entries
- Quiero que presten toda su atención a una entrada que han escrito sobre su lectura, considerando su calidad.
- Ask partners to talk about their observations, then share out what you notice, including that they need to rethink the way they use evidence to support their ideas.
- Hablen de sus observaciones...tienen que volver a pensar en cómo usan evidencia para apoyar sus ideas.

**Writing Well about Reading**

---

**LE Plan Overview**
Read knowing you’ll write, seeing more.
Read upcoming text with the ideas you wrote about in mind.
Aim to notice more elements of the story.
Push yourself to grow new ideas.
Use your own thinking, exploring voice.

**Escribir bien sobre la lectura**

- Lee sabiendo que van a escribir, viendo más.
- Lee el próximo texto, teniendo en cuenta las ideas sobre las que escribiste.
- Intenta fijarte en más elementos de la historia.
- Esfuérzate para crear ideas nuevas.
- Usa tu voz de pensar y explorar

**Teach:** In this session, you’ll teach students that once readers find an idea worth developing, they revisit the text with that idea as a lens, rereading particular passages that inform the ideas, mining them for new insights.

- “Today I want to teach you than once readers settle on an idea about a text worth developing, they think, ‘Where does this idea live in the text?’ Then they reread those selected passages extremely closely, expecting each to be a gold mine of new insights related to their initial idea.”
- Hoy les quiero enseñar que una vez que los lectores se deciden por una idea sobre un texto que merece la pena desarrollar, piensan, “¿Dónde vive esta idea en el texto?” Después relean esas partes muy atentamente, esperando que cada una sea una fuente valiosa de entendimiento nuevo relacionado con su idea inicial.

- Break the teaching point down into steps. Ask each partnership to work with a second partnership to apply these steps to one of the ideas the class generated about the mentor text.
- Quiero que trabajen con otra pareja para aplicar estos pasos a una de las ideas que generó la clase sobre el texto ejemplar.
To Develop Ideas, Readers...

- Leen, generating many ideas about the text. Choose one idea to develop.
- Think, "Where does this idea live in the text?" and locate passages where the idea "lives."
- Reread a passage, mining it for new insights about the idea. Repeat with another passage.

Para desarrollar ideas, los lectores...

- Leen, generando muchas ideas sobre el texto. Eligen una idea para desarrollar.
- Piensan, “¿Dónde vive esta idea en el texto?” y encuentran las partes donde ‘vive’ la idea.
- Releen una parte, aprovechándola para entendimientos nuevos sobre la idea. Repiten con otra parte.

Aby rozwijać pomysły, czytelnicy...

- Czytajcie, generując wiele pomysłów na temat tekstu. Wybierz jeden pomysł, który rozwiniesz.
- Myślcie: “Gdzie ten pomysł żyje w tekście?” I zlokalizuj fragment, w którym on żyje.
- Jeszcze raz przeczytajcie fragment, próbując na nowo spojrzeć na pomysł. Powtórzcie to z innym fragmentem.
- Share out one group’s thinking that is especially fruitful, and invite the whole class to try this work on that idea, as you scaffold.
- Model a class demonstration discussion from Home of the Brave using the following passage. Consider Caleb, Lily, Yoon, and Dominic’s idea that Kek is torn between wanting to start a new life in America and longing for his old life in Africa.

"We are like a cow and a goat, wanting to be friends but wondering if it can ever be."

LE Plan Overview
Language acquisition support: Model a class demonstration discussion from Nacer bailando using the following passage. Consider the idea that Margie is torn between her old life with her family and the new life she has now that Lupe is living with her family. She is battling with her identity and how she fits into her own family now.

(De página 30) Margie conocía muchos de los relatos, pero nunca antes le habían parecido tan fascinantes como ahora, mientras el padre se los contaba a Lupe en español. Trataba de seguirlos, pero se cansaba rápidamente de hacer tanto esfuerzo para comprender y le molestaba cada vez que los padres y la prima se echaban a reír, y ella no entendía por qué.

Active Engagement: Invite students to work in partnerships to try this work on a second passage from Home of the Brave/Nacer bailando. Offer coaching tips and suggest prompts as they talk.

- Debrief. Share the value of using tentative language to understand why an author might have chosen to write passages in particular ways— and to extend an idea.

Link: Offer students tips to keep in mind as they read on their own.

- Tips:
  - Expect to continue thinking about ideas that are already important to you
  - Expect ideas to change
  - Flag passages to reread later
  - Anticipa a continuar pensando en ideas que ya son importantes para ti
  - Anticipa que ideas cambien
  - Señala pasajes para releer más tarde

Purposeful Practice

- Students engage in independent reading and writing entries.
- Remind students to reread if they haven’t flagged a passage or two that seems especially important and is related to their central ideas about the story.
- As teacher confers with students teach strategies that:
  - Foster investment in writing.
  - Make sure students are writing in ways that raise the level of their thinking by helping them carry forward prior learning.
  - Help identify passages that are important to their central ideas about the story.
- Support students who struggle to carry their ideas with them as they read.

**Mid-workshop Teaching Point:** Noticing how a narrator's or speaker's point of view influences how events are described.

**Share**
- Channel students to use thought prompts that support references to the text.

---

**To Support References to the Text**

- "One example of this is..."
- "This happens when..."
- "For example..."

**To Help You Select the Most Pertinent Passages**

- "The best example of this occurs in... when..."
- "The most striking example of this is..."

**To Help You Mine the Specifics of a Passage**

- "Notice the way the author has... S/he could have... but instead..."
- "It is interesting to notice the way the author..."
- "It seems important that the author uses the word... Maybe s/he is trying to show..."

---

Para apoyar referencias al texto
- Un ejemplo de esto es...

Para ayudarte a aprovechar los detalles específicos de una parte

---

**LE Plan Overview**
Homework - Session 4
Readers, tonight for homework, continue reading your independent reading book or the book you chose to reread. As you read, continue the process you worked on today. As you read, refer to the chart you used in class and jot ideas on Post-its or in your notebook. Also, remember to fill in your reading log.

To Develop Ideas, Readers
• Read, generating many ideas about the text. Choose one idea to develop.
• Think, “Where does this idea live in the text?” and locate passages where the idea “lives.”
• Reread a passage, mining it for new insights about the idea. Repeat with another passage

Evidence of Understanding
• Anecdotal notes from conferring focusing on identifying important passages and developing ideas
• Reader’s Notebook entries
| Session 5 |
|-----------|--------------------------------------------------|
| **Lesson Outcome** | Students will learn that readers consider how perspective (point of view) impacts how the story is being told. |
| **Language Outcome** | N/A (This lesson does not require a language outcome) |
| **Mini-Lesson** | **Language Acquisition Support:** discuss synonyms as they relate to perspective - point of view |
| **Connect:** | Begin the lesson by telling a story that helps students appreciate the effect perspective can have on the telling of an event, true or fictional (i.e., an argument that took place during recess). |
| | - Model telling the same story from two different perspectives: highlighting the ways in which both are true, and how they are different. |
| | - Shift out of storytelling mode and explain to students that neither child seemed to be lying in this scenario--they just had different perceptions of what happened. You might then explain that the same can be true for the stories they read. Depending on who is telling the story, readers might get a very different version of events. |
| **Teach:** | In this session, you’ll teach students to consider the perspective a story is being told from and the effect the narrator’s voice has on the way the story is being told. |
| | - “Today I want to teach you that readers start a book trying to figure out who the narrator is. Once they figure out whose voice they are hearing, whose perspective they are getting, they keep in mind that every part of the story is told from that character’s perspective and that other characters might imagine things differently or have different feelings.” |
| | - “Hoy les quiero enseñar que los lectores empiezan un libro intentando determinar quién es el narrador. Una vez que saben de quién es la voz que están oyendo, de quién es la perspectiva, tienen en cuenta que cada parte de la historia se cuenta desde la perspectiva de ese personaje y que los otros personajes podrían imaginar las cosas de forma diferente o tener sentimientos diferentes.” |
| | - Consider modeling this work by returning to the class read aloud, first showing students how you can try to discern who the narrator is, and then model imagining how the story might be different if it were told from another character’s point of view. |
| | o The initial scene for *Home of the Brave* works quite well for this. Model the way the opening scene might be different if it were told from Dave’s point of view. |
| **Active Engagement:** | Ask students to open their books and do the same work you just showed them. |
### Purposeful Practice

- Students can work with a partner, taking turns to identify the narrator in each of their books.

**Link:** Remind them that once they identify the narrator of a story, they can always ask, ‘How might this scene be told differently if it were narrated by someone else?’

**Enlace:** Recuerden que una vez que identifican al narrador de la historia, siempre pueden preguntar, ‘¿Cómo podría contarse de manera diferente si otra persona la contara?’

- Students engage in independent reading and writing entries.
- Remind students to reread if they haven’t flagged a passage or two that seems especially important and is related to their central ideas about the story.
- Remind students to consider passages and identify the narrator of a story, then ask, ‘How might this scene be told differently if it were narrated by someone else?’
- Tampoco se olviden de considerar partes e identificar al narrador de la historia, y después preguntar, ‘¿Cómo podría contarse esta escena de forma diferente si otra persona la contara?’
- As teacher confers with students teach strategies that:
  - Foster investment in writing.
  - Make sure students are writing in ways that raise the level of their thinking by helping them carry forward prior learning.
  - Help identify passages that are important to their central ideas about the story.
  - Support students who struggle to carry their ideas with them as they read.
  - Help students identify who is narrating the story.

**Mid-workshop Teaching Point:** Reminder to notice how a narrator's or speaker's point of view influences how events are described.

### Share

- Explore concepts around literary terms such as “perspective,” including the understanding that the same concept can be represented by several synonyms.
- Consider starting a word bank with students to collect words that have the same shades of meaning (i.e., perspective and point of view; sad and depressed/mournful; alien and foreign).

### Evidence of Understanding

- Anecdotal notes from conferring focusing on the quality of student writing and identifying the narrator.
- Reader’s Notebook Entries

### Session 6

**Lesson Outcome**

Students will learn that readers think analytically by dividing sections (passages, chapters, scenes, stanzas) into...
<table>
<thead>
<tr>
<th>Language Outcome</th>
<th>Students will orally share a strategy (divide into parts, rank, compare and contrast) that helps them think analytically. “The strategy that I chose is ______. My analysis is ______.” &quot;La estrategia que elegí es ______. Mi análisis es ______. &quot;Strategią, którą wybrałem jest ______. Moją analizą jest ______.&quot;</th>
</tr>
</thead>
</table>
| Mini-Lesson | **Read** *Home of the Brave* (Good-Byes, Father, Bed, Brother before the lesson p. 25-38)  
**Spanish Suggestion** Nacer bailando by Alma Flor Ada (Read chapter 6)  
**Connect:** Channel students to think about reading and writing workshop analytically, first by considering parts, then by selecting and ranking, then by comparing--and to jot their thoughts about each.  
- “As readers, we know that there is a world of difference between flying through the pages in a mindless sort of way and really thinking deeply and acutely as we read.”  
- “Como lectores, sabemos que hay un mundo de diferencia entre volar por las páginas de una manera mecánica y realmente pensar profundamente y intensamente mientras leemos”.  
**Teach:** In this session, you’ll teach students that to think analytically, a person often thinks about how a subject or text is structured and divides sections into parts, then selects, ranks, and compares. This kind of analytical thinking often yields new insights.  
- Today I want to teach you that to think analytically, a person divides into parts, then selects, ranks, and compares. A person can decide, ‘I’m going to try thinking...’ and then think in any one of those ways...and then see if that thinking yields new insights. Often it will.  
- Hoy les quiero enseñar que para pensar de forma analítica, una persona divide en partes, después selecciona, clasifica, y compara. Una persona puede decidir, ‘Voy a intentar pensar...?’ y entonces pensar usando cualquiera de esas formas...y luego ver si ese pensamiento ofrece entendimientos nuevos. Muchas veces sí lo hará.  
- Add onto the chart: |
Para desarrollar ideas, los lectores...

- Leer, generando muchas ideas sobre el texto. Eligen una idea para desarrollar.
- Piensan, “¿Dónde vive esta idea en el texto?” y encuentran las partes donde ‘vive’ la idea.
- Releen una parte, aprovechándola para entendimientos nuevos sobre la idea. Repiten con otra parte.
- Piensan de manera analítica: dividiendo el tema en partes, seleccionando, clasificando, comparando.

Aby rozwijać pomysły, czytelnicy...

- Czytaj, generując wiele pomysłów na temat tekstu. Wybierz jeden pomysł, który rozwiniesz.
- Myśl: “Gdzie ten pomysł żyje w tekście?” I zlokalizuj fragment, w którym on żyje.
- Jeszcze raz przeczytaj fragment, próbując na nowo spojrzeć na pomysł. Powtórz to z innym fragmentem.
- Myśl analitycznie, dzieląc przedmiot na części, wybierając, klasfikując, porównując.

Active Engagement: Ask students to now think analytically about their reading.
Preguntas que te pueden ayudar a pensar de forma analítica

Divide en partes
- ¿Cuáles son las partes o escenas importantes?
- ¿Cómo se conecta con el libro entero?

Clasifica
- ¿Qué parte mejor representa...?
- ¿Qué evidencia nos dice más sobre...?

Compara
- ¿Cómo compara ... con...?
• ¿Cómo compara ... cuando era...con cómo es ahora?

Pytania, które mogą ci pomóc myśleć analitycznie

Podziel całość na części

- Które części lub sceny są ważne?
- Jak one pasują do książki jako całości?

Klasyfikuj

- Który fragment najlepiej przedstawia...?
- Który z dowodów mówi o tym najwięcej?

Porównaj

(versus - kontra)

- Jak to ... porównać z...
- Jak to... kiedy on był... porównać z... teraz?

“Readers, the thinking work you’ve done today isn’t easy, but you’ve pushed yourself to think in new ways and it’s led you to bigger, deeper ideas. As you head off to your independent reading, make sure you take these analytic ways of thinking with you. Try them out in your books to see which strategy best fits with your thinking: dividing parts, selecting and ranking, or comparing--or maybe and combination. (Gesture to the chart.)”

“Lectores, el trabajo de pensar que han hecho hoy no es fácil pero se han esforzado para pensar usando maneras nuevas y eso les ha llevado a ideas más grandes y profundas. Cuando vayan a hacer la lectura independiente, asegúrense de llevarse consigo estas maneras analíticas de pensar. Inténtenlas en sus libros para ver qué estrategia mejor encaja con su pensamiento: dividir en partes, seleccionar y clasificar o comparar--o quizás una combinación."

“Take a minute, right now, to decide which type of thinking you’ll try out in your book today. Raise your hand to indicate your decision, letting me know your plan. (Note what students chose, so you can follow up with them later.)"

“Tomen un momento, ahora mismo, para decidir qué tipo de pensamiento intentarán hoy en su libro. Levanten la mano para indicar su decisión, avisándome de su plan.”

“And remember, each time you begin to write about your reading, it’s an invitation for you to think analytically, rather than jotting down any old idea that pops into your mind.”

“Y recuerden, cada vez que empiezan a escribir sobre lo que han leído, es una invitación para pensar de manera analítica en vez de anotar rápido cualquier idea que se les ocurra.”

LE Plan Overview
Purposeful Practice

- Students engage in independent reading and writing entries.
- Remind students to think analytically about their reading. Strategy: one way to think analytically is thinking about cause and effect in your books. Pause, think, and ask ‘why?’ And that one little word can lead you to think back across the story and connect the events or factors that led up to something big happening.
- Estrategia: una forma de pensar de manera analítica es pensando en causa y efecto en sus libros. Tomen una pausa, piensen y pregunten ¿por qué? Y esas palabras pequeñas pueden llevarles a reflexionar sobre la historia y conectar los eventos o factores que llevaron a algo grande.
- As teacher confers with students teach strategies that:
  - Foster investment in writing.
  - Make sure students are writing in ways that raise the level of their thinking by helping them carry forward prior learning.
  - Help identify passages that are important to their central ideas about the story.
  - Support students who struggle to carry their ideas with them as they read.
  - Help students identify who is narrating the story.
  - Help students to think analytically.

Share

- Explain to students that they will have the opportunity to create a gallery of their own analytical writing to share the work they did that day.
- Tendrán la oportunidad de crear una galería de su propia escritura analítica para compartir el trabajo que hicieron ese día.
  - Will each of you take a moment to turn to a page in your notebook where you tried some of this new work? If you have several entries or Post-its to choose from, pick one that you are particularly proud of. Leave it open on your desk so that we can do a little gallery walk.
  - Por favor, tomen un momento para pasar a una página en su cuaderno en la que intentan algo nuevo. Si tienen varias entradas o notas pegajosas para elegir, elige una de las que se sienten muy orgullosos. Déjela abierta en su pupitre para que podamos hacer un paseo por la galería.
  - Have students ‘travel’ around, jotting interesting moves that readers did in their notebooks to add to their own repertoire of ways to think and write deeply about reading.

Homework - Session 6

- Readers, tonight, continue to think analytically about the books you are reading. Below you’ll see a copy of today’s chart to help you remember the different ways you might think and write about your reading. You’ll also want to refer to the Post-its you jotted during today’s gallery walk. They will give you new ideas for the work you can be doing.
- Questions that Can Help You Think Analytically
- Divide into parts
Before starting Language Bend 2 a Bridge should be implemented for the purpose of ensuring that the students make the explicit transfer to the other language (Biliteracy). The following is a sequence that outlines the required components of an effective Bridge. Here is a sample lesson plan template you can use when implementing the bridge.

### Bridge and Extension Activities

<table>
<thead>
<tr>
<th>Evidence of Understanding</th>
<th>Dual Language Only: (<a href="#">Link for Bridge Implementation</a>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Anecdotal notes focusing on analytical thinking</td>
<td></td>
</tr>
<tr>
<td>- Reader's Notebook entries</td>
<td></td>
</tr>
<tr>
<td>- Entries selected by students for the gallery walk</td>
<td></td>
</tr>
<tr>
<td>- Jots from gallery walk</td>
<td></td>
</tr>
</tbody>
</table>

### Language Bend 2

**Oracy and Background Knowledge:**

Teacher has slide show up with no text, just pictures. Teacher asks students to only look and listen as she models the movements (developing receptive language). Teacher models TPR movements with each phrase, emphasizing the movement when the key word is spoken.

As readers, we will participate in book clubs. Book clubs set norms, or the agreed upon rules. We will link ideas together to build theories or interpretations. As readers, we will support our claim with evidence in a debate to persuade other readers. We will think about themes in complex ways to better understand characters.

Como lectores, participaremos en clubes literarios. Los clubes literarios establecen normas, o las reglas acordadas. Vamos enlazar ideas para construir teorías o interpretaciones. Como lectores, apoyaremos nuestro reclamo con evidencia en un debate para persuadir a otros lectores. Pensaremos en los temas de formas complejas para comprender mejor a los personajes.

After enough repetition in this manner, the teacher then invites students to say the phrases while going through the slideshow (developing productive language).

Now that you know the movements so well, I want you to say the words with me.

Ahora que conocen bien los movimientos, quiero que digan las palabras conmigo.

Teraz, gdy już dobrze poznałeś gesty, chcę byście powiedzieli wraz ze mną te słowa.

Deliberately practice the language until the movements and language are part of student's repertoire. The following are ways that students can practice their oracy during the Language Bend and throughout the Learning Experience…

- Charades: One partner acts out the movements, another partner guesses (and says) the entire phrase while also doing the movements
- Select a pair of students to “teach” the phrases to the class
- Use picture cards, one student shows the picture while the other student makes the movement and says the phrases
- Picture sort: Students orally share logic behind picture grouping
- Invite a guest to have students teach the phrases and language
- Have students use their tablets to make a video of themselves doing the movements and saying the phrases.
- Connect Two Strategy: “____ is similar to ____ because…” “____ is different than ____ because…”
- “____ es similar a ____ porque…” “____ es diferente de ____ porque…”
- “____ jest podobny do ____ ponieważ…” “____ różni się od ____ ponieważ…”
- Adaptive Readers Theatre: TPR for contextualized phrases
- Create classroom chants around the new language. The chant grows as Language Bends are implemented
- Create comic strips using pictures or words. Orally share comic with a partner.
- LEA (Language Experience Approach)

Session 7

Lesson Outcome
Students will learn that revising their ideas about reading will help them improve their writing about reading.

Language Outcome
Students will orally share their revised ideas with a partner. “An idea I revised was _____. I now think ______.” “Una idea que revisé fue _____. Ahora pienso ______.” “Pomysłem, który zmieniłem było _______. Teraz myślę ______.”

Mini-Lesson
Language Acquisition Support: Connect back to TPR for revise developed during the launch

Read Home of the Brave (TV Machine, Night, Mama, Sleep Story before the lesson p. 39-50)
Spanish Suggestion Nacer bailando by Alma Flor Ada (Read chapter 7)

Connect: Remind students that at the start of the unit, they studied examples of effective reading entries and that writing about reading shouldn’t feel altogether different than the writing they do about other things.
Teach/Active Engagement: In this session, you’ll remind students that when people aim to improve their writing about reading, they revise their work, relying on examples of what constitutes powerful writing about reading.
- "Today I want to remind you that when aiming to write well about reading, it’s important to remember that revision is the most important way to ratchet up the level of your writing. And to revise any text, it helps to have an image of good work in mind. In this instance, it helps to have a sense for what constitutes potent, vital writing about reading.”

- Hoy les quiero recordar que cuando pretenden escribir bien sobre la lectura, es importante recordar que la revisión es la forma más importante para subir el nivel de su escritura. Y para revisar cualquier texto, es útil tener una idea del buen trabajo. En este caso, es útil tener un sentido de lo que constituye el escribir de manera poderosa y vital sobre la lectura.

- Explain to students that revisiting a piece of writing about reading can help them to see more, and to raise the level of their own writing about reading even further.

- Repasar algo que han escrito sobre la lectura puede ayudarles a ver más, y a subir el nivel de lo de que escriben sobre la lectura aún más.

- Ask students to read sample entries in their groups, sharing what they notice with each other.
  - Sam’s writing about Wringer example / Spanish Sams writing about Wringer example
  - Christopher revisits his initial thinking / Spanish Christopher revisits his initial thinking

- Call the students back together, emphasizing a few more key points and what you noticed as they talked.
  - You can raise the level of your entries by:
    - Using more prompts to extend and challenge your thinking
    - Spend more time thinking about how some of your ideas connect with each other
    - Add details to your entries to make them stronger
    - Usando más pistas para ampliar y desafiar su pensamiento
    - Pasando más tiempo pensando en cómo se conectan algunas de sus ideas con otras.
    - Añadiendo detalles a sus entradas para que sean más fuertes

**Link:** Channel students to use what they learn from the student exemplars when they revise their own writing about reading.

**Purposeful practice**

- “Today, as you continue to read and write, will you take some time to revisit some of the writing about reading we studied when we started this unit. This time, try to see more than you did the first time around. See if you can’t learn a thing or two from these writers about readers. Then use what you learn to go back and revise the writing about reading you’ve been doing.”

- “Hoy, mientras siguen leyendo y escribiendo, por favor tomen tiempo para repasar un poco lo que leímos y estudiamos sobre la lectura cuando empezamos esta unidad. Esta vez, intenten ver más de lo que vieron la última vez. A ver si pueden aprender un poco sobre los lectores de estos escritores. Después, usen lo que aprenden para volver y revisar lo que escribieron sobre la lectura que han estado haciendo.”

---

**LE Plan Overview**
As teacher confers with students teach strategies that:
- Foster investment in writing.
- Make sure students are writing in ways that raise the level of their thinking by helping them carry forward prior learning.
- Help identify passages that are important to their central ideas about the story.
- Support students who struggle to carry their ideas with them as they read.
- Help students identify who is narrating the story.
- Help students to think analytically.
- Revisit key parts of the text to spur revision.

Share

Praise students’ revision work and give them an opportunity to share it with their partners.

Writing Well about Reading

- Read knowing you’ll write, seeing more.
- Read upcoming text with the ideas you wrote about in mind.
- Aim to notice more elements of the story.
- Push yourself to grow new ideas.
- Use your own thinking, exploring voice.
- Ratchet up the level of your writing about reading through revision.

Escribir bien sobre la lectura

- Lee sabiendo que van a escribir, viendo más.
- Lee el próximo texto, teniendo en cuenta las ideas sobre las que escribiste.
- Intenta fijarte en más elementos de la historia.
- Esfuérzate para crear ideas nuevas.
- Usa tu propia voz de pensar y explorar.
- Sube el nivel de lo que escribes sobre la lectura usando la revisión.
- Explain that partners can be an important part of the revision process.
- Las parejas pueden formar una parte importante del proceso de revisión.

Homework: Readers, tonight for homework, continue reading in your book to meet your reading goals. (You may be reading your club book or independent reading book.)
When you finish reading, go back to the revision you began in class today about your club book. Refer to the feedback your partner gave you in class. Use this feedback to continue revising your work. Then read over your revised writing with a critical eye. Act as your own partner, your own critic. You may be asking yourself questions like these:
• Is this idea supported by evidence from the text?
• Am I thinking and writing analytically? Am I comparing or pointing out cause and effect?
• I have new insights from my reading. Did I weave them into the ideas in my writing?

If you prefer to work on a different piece of writing, go through a few recent writing about reading entries in your notebook. Choose one that you feel has some interesting ideas, but needs more work. Then apply your partner’s feedback, as well as your own critical thinking, and start revising.

### Evidence of Understanding

- Students jots about sample entries
- Anecdotal notes from conferring focused on revisiting the text to spur revision
- Revision of entries in the Reader’s Notebook

### Session 8

**Lesson Outcome**

Students will learn to set norms for a book club.

**Language Outcome**

In small groups students will discuss norms for their book clubs. “I think our book club should ______.” “Creo que nuestro club de libros debería ______.” “Myślę, że nasz klub książki powinien ______.”

**Mini-Lesson**

Read *Home of the Brave* (make sure you have finished Part One of the text before the lesson- through p. 50)

Spanish Suggestion Nacer bailando reading will occur DURING the lesson instead of before the lesson for Session 8. Read chapter 8.

**This is the first day of book clubs.

Connect: Return to the earlier talk about fifth-graders having growth spurts and ask students to think and talk about the changes they’ve seen in themselves thus far.

- Use an anecdote to illustrate the point that one way readers grow is by learning to see more of significance in a book. (Example: Someone who knows nothing about baseball might find the game slow and boring, while an avid fan will pick up on the nuances of the game and find it exciting.)
  (Ejemplo: Alguien que no sabe nada del béisbol puede encontrar el juego lento y aburrido, mientras que un ávido fanático recogerá en los matices del juego y lo encontrará emocionante.)
- Connect to reading by saying, “Younger kids might read the first part of *Home of the Brave* and say, ‘Nothing much has happened.’ But you are developing the eyes to see so much more in a book--and now you can bring those eyes to more books.”
- "Los niños más pequeños pueden leer la primera parte de *Home of the Brave* y decir: "No ha pasado mucho ", pero ustedes están desarrollando los ojos para ver mucho más en un libro--y ahora pueden llevar esos ojos a más libros."
Teach: In this session, you’ll teach students that as readers sharpen their reading and thinking skills, they are able to see more significance in a text and to trust that they notice things for a reason.

Language Acquisition Support: Connect back to TPR for **reread** developed during the launch. Discuss **norms** and **constitution** as synonyms.

- “Today I want to teach you that as readers sharpen their reading and thinking skills, they develop their eyes not only to see more in a text, but to make more significance. They pay more attention as they read, because they trust that they notice things for a reason and expect to make something of observations others just pass by.”
- “Hoy les quiero enseñar que a medida que los lectores mejoran sus habilidades de leer y pensar, desarrollan su visión no sólo para ver más en un texto sino para crear más significado. Prestan más atención mientras leen porque confían que se fijan en cosas por alguna razón y esperan hacer algo de las observaciones que ignoran los demás.”
- Suggest that reading and living interpretively are similar. Help children think of an experience that was saturated with meaning.
- Liken the experience you’ve described to reading, referring to books the students know from previous years.

Active Engagement: Read more of the read-aloud book, asking kids to listen interpretively, letting the details take on significance. Remind them to draw on what they learned in fourth grade. Then channel readers to join you in reading a passage from the class read-aloud interpretively.

○ Read Part Two, from *Home of the Brave* (this includes the section called “Paperwork”)./Read from *Nacer bailando* chapter 8 “Ayudantes de biblioteca”
○ “Clubs, you’ll need to decide how to talk and listen so that everyone feels heard. (For *Home of the Brave*), Get ready to talk about the beginning of this new part of the book.”
○ “What are the details that you see in this passage--details that other might miss but you notice, because you are reading interpretively? Ready? Discuss.”
○ Tendrán que decidir cómo hablar y escuchar para que todos sientan que les oyen. Prepáranse para hablar del principio de esta parte nueva del libro. ¿Qué detalles ven en esta parte--detalles que otros perderían pero ustedes sí observan porque están leyendo de manera interpretativa? ¿Listos? A hablar.

Link: Channel students to transfer the reading, thinking, and writing they’ve been doing with the read-aloud text to their own club texts and independent reading books.

○ You are seeing so much in *Home of the Brave*! Your hard work in writing about reading has made each of you into an extra-alert reader, thinker, writer. So the challenge will be to read your own books and your club books with the same alertness and eagerness you’ve brought to this book.
○ ¡Están viendo tanto en *Nacer bailando*! Su esfuerzo para escribir sobre la lectura les ha convertido a cada uno de ustedes en un lector, pensador, escritor extra atento. Así que el reto

**LE Plan Overview**
**Purposeful practice**

- Groups meet briefly to decide on a goalpost page for the group to read to.
- Students read their club book for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.

<table>
<thead>
<tr>
<th>Drawing on All You Know to Read Well and Interpret Texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Read alertly to notice what stands out and find the meaning in specific details.</td>
</tr>
</tbody>
</table>

**Usar todo lo que saben para leer bien e interpretar los textos**

- Lee atentamente para fijarse en lo que destaca y encontrar el significado en los detalles específicos.
- Teacher confers with readers and/or meets with clubs.

**Share**

- Ask students to meet in clubs and to construct a shared “constitution,” club name, and more.
Creating a Constitution for Your Club

- What will you call your club?
- What will your rituals be—your ways of working?
- How will you plan your reading? (number of pages, chunks)
- How will your club plan and organize writing about reading?
- Forms of writing (Post-its, letters, notebook entries, charts)—decide on your own or let the club decide.
- Binders—use your own club binder or a shared club binder.

Crear una constitución para su club

- ¿Cómo se llamará su club?
- ¿Qué ritos tendrán - su forma de trabajar?
- ¿Cómo planearán su lectura? (número de páginas, secciones)
- ¿Cómo planeará y organizará su club lo que escriben sobre la lectura?
  - Formas de escribir (notas pegajosas, cartas, entradas del cuaderno, gráficas) - decide por el suyo propio o dejen que decida el club.
  - Carpetas de anillos - use su propia carpeta de anillos del club o una compartida.

Tworzenie regulaminu dla naszego klubu

- Jak nazwiesz swój klub?
- Jakie będą obowiązywały rytuały - twoje metody pracy?
- Jak zaplanujesz twoje czytanie (numer strony, podział na części)
- Jak twój klub zaplanuje i zorganizuje pisanie o czytaniu?
- Formy zapisu (karteczki samoprzylepne, listy, notatniki, plansze) - decyduj sam lub pozwól klubowi podjąć decyzję
- Segregatory - użyj swojego własnego segregatora klubowego lub wspólny segregaror klubu.

Homework: Readers, for homework, you’ll read and also write about your reading. You will probably be reading your club book for a bit, and then perhaps your club may have decided that you also keep another
book going—that’s up to your club. But the important thing is that either way, you will be reading as someone who writes about your reading. So that means you need to read with that extra alertness, extra wide-awakeness, that writers have. Over the last week or so, you have done a lot of writing about reading. Think about how your writing has changed as a result—but also, equally important, how your reading has changed. When you know you are expected to see detail, to note things that others would fly right past, you read differently. The great thing is that you’ll be able to bring your writing to your club tomorrow, and to use that writing to help others see more in your text as well. Plus, the more you see early on in the book, the more you will carry with you as you continue to read. So tonight’s reading and writing will be important.

**Evidence of Understanding**

- Club Constitutions
- Anecdotal notes taken while conferring with clubs

**Session 9**

**Lesson Outcome**

Students will learn to name the problems facing a character to help them notice a theme, and or lesson that is being learned by a character.

**Language Outcome**

Students will orally share the problems a character is facing. “An obstacle ______ (character) is facing is ______, this makes me think ______.” “Un obstáculo _____ (personaje) se enfrenta es ______, esto me hace pensar ______.” “Przeszkodą ____ , której (bohater) musi stawić czoła jest ______. To sprawia, że myślę ______.”

**Mini-Lesson**

**Language Acquisition Support:** Develop a TPR movement for the word traits

Read *Home of the Brave* (rest of Paperwork, Information, School Clothes, Once There Was, New Desk, Ready, Cattle, Lunch, Fries before the lesson p. 54-80)

Spanish Suggestion *Nacer bailando* by Alma Flor Ada (Read chapters 9-10)

Connect: Explain to students that they can focus on one element of a story, like character, and use that to see more in a story as a whole. Pueden centrarse en un elemento de una historia, como por ejemplo el personaje, y usarlo para ver más en la historia en su totalidad.

- Create a list of what students already know from fourth grade about character study

---

**When We Study Character, We Can Think About...**
• Their feelings and traits
• How they change
• What they want (want motivates them)
• How they respond to difficulty
• The ways they are complicated
• The ways they act with different people
• The ways they act in different contexts or situations
• How they are on the inside versus the outside

**Teach:** In this session, you’ll teach students that to think thematically, readers sometimes name the problem that a character faces, and then think about the lessons the character may learn or what the author may want readers to know.

• “Today I want to teach you that sometimes readers think thematically by first naming the problem that a character faces, then asking, ‘What lessons does the character learn from (that problem)?’ or ‘What might the author want me to know about that problem/issue?’”

• Hoy les quiero enseñar que a veces los lectores piensan de manera temática nombrando primero el problema que enfrenta un personaje y después preguntando, ‘¿Qué lección aprende ese personaje de (ese problema)?’ o ‘¿Qué quiere el autor que sepa del problema/tema?’

• Ask student to think with you about the character in the class read-aloud, thinking about the problems the character faces, the lessons learned from that problem.

• Piensen conmigo sobre el personaje del libro que leímos en clase, pensando en los problemas que enfrenta el personaje, las lecciones que aprendió del problema.

**Active Engagement:** Ask students to help as you consider the ways in which Kek deals with his/her problems and the larger themes or messages his/her reactions convey. Ayúdenme a considerar las maneras en las que Margie trata con sus problemas y los temas o mensajes mayores que comunican sus reacciones.

○ Possible Themes in *Home of the Brave* Temas posibles en el *Home of the Brave*

  • Sometimes people need to hold onto hope.
  • Sometimes other people want to take your hope away, but you don’t have to let them.
Sometimes, even when things are bad, you need to believe they will get better.  
A veces, incluso cuando las cosas están malas, es necesario creer que van a mejorar.

- Possible Themes in *Nacer Bailando*  
  - Temas posibles en *Nacer bailando*

- Identity is important for everyone  
  - La identidad es importante para todos

- Sometimes, family members and family influence shape our values.  
  - A veces, los miembros de la familia y la influencia familiar influyen nuestros valores.

- Your voice, thoughts and opinions are important and need to be shared.  
  - Su voz, pensamientos y opiniones son importantes y necesitan ser compartidos.

**Link:** Remind students that they can take on the lens of character to develop interpretations. Recuerden que pueden asumir la lente de un personaje para desarrollar sus interpretaciones.

### Drawing on All You Know to Read Well and Interpret Texts

<table>
<thead>
<tr>
<th><strong>Recurrir a todo lo que saben para leer bien e interpretar textos</strong></th>
</tr>
</thead>
</table>
| - Lee atentamente para observar lo que destaca y encontrar el significado en los detalles específicos.  
- Para descubrir una lección de vida o un mensaje de una historia, nombra un problema o reto grande enfrentado por el personaje principal.  
- Busca un momento en cual cambia algo relacionado con ese problema - un entendimiento, sentimiento o una relación. |

**Purposeful practice:**

|---|
| - Groups meet briefly to decide on a goalpost page for the group to read to.  
- Students read their club book for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.  
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.  
- Particularly jot about places where characters seem to realize something or change. |

**Purposeful practice:**

<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LE Plan Overview</td>
</tr>
</tbody>
</table>
Teacher confers with readers and/or meets with clubs.

- Channel students to decide whether they will talk or write today, and then help them get started talking if they chose that route.
- Spend time conferring with clubs, especially with clubs that include kids who could use a boost.
- Homework: Readers, tonight’s homework is due not tomorrow, but the day after that. For tonight and tomorrow, continue reading your book club novel. As you read, jot to answer the questions you learned to ask today. What are the challenges, the problems, that the main character is facing? Where in the story is the main character facing that problem or challenges? What life lessons can be learned from the way the character responds to those difficulties?
- After you have found a few passages where the main character is facing a big problem, will you reread those passages three or four times, thinking about the decisions the author made. Ask, “Why does the author have the character doing . . . ?” “What do I notice about this passage . . . what stands out?” “How does this connect with earlier parts of the text?” “What message might the author be trying to communicate?” “What lesson about life is the author trying to teach?”
- Write a two-page entry about what you notice and think. What might the author be saying about not only that character, but about people, in life?

**Evidence of Understanding**

- Students jots in their Reader’s Notebooks about character realizations and change
- Anecdotal notes taken while conferring with readers/clubs focusing on noticings about themes, lessons and realizations

### Session 10

**Lesson Outcome**

Students will learn that when you are reading with others you can see more about a text than on your own.

**Language Outcome**

Students will orally share an interpretation from a noticing in the text. “In the text I noticed ______.” “When ______ (group member) said ______ it made me think ______.” “En el texto noté ______.” “Cuando ______ (miembro del grupo) dijo ______ me hizo pensar ______.” “W tekście zauważyłem ______.” “Kiedy (członek grupy) powiedział ______, to zmusiło mnie do myślenia o ________.”

**Mini-Lesson**

- **Read Home of the Brave (Not Knowing, Home, Time, Helping, How Not to Wash Dishes, Not-Smart Boy, Magic Milk before the lesson p. 81-106)**
- **Spanish Suggestion Nacer bailando by Alma Flor Ada** (Read chapters 11-12)

Connect: Set students up to understand that people read differently when they read with others and share ideas. Readers carry the ideas discussed with them as the read, seeing new text through that lens.
Teach: In this session, you’ll teach students that when people read with others, they end up seeing more than they would have seen on their own.

- “Today I want to teach you that the best part of reading with others is that it changes you. You end up viewing the text through the eyes of others, and therefore seeing more than you would otherwise have seen.”
- “Hoy les quiero enseñar que la mejor parte de leer con otros es que te cambia. Acabas viendo el texto a través de los ojos de otros y por lo tanto ves más de lo que hubieras visto si no.”
- Tell students about reading a book in a parent-child book club, explaining that kids and the parents saw different things in a book. Use this story to point out that complex texts deserve to be seen with multiple lenses.
- La gente lee de forma diferente cuando lee con otros y comparten ideas. Los lectores llevan las ideas consigo mientras leen, viendo el texto nuevo a través de esa lente.
- Flip back to the current situation, conveying that you are sure your kids will find club mates who interpret books differently. Suggest that those different views can be enriching.

Active Engagement: Show students a short clip of a book club talking, asking them to name out the ways in which the readers allow each other’s thoughts to affect their own. [English Video/Spanish video]

<table>
<thead>
<tr>
<th>How Club Members Learn from Each Other’s Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readers give example of their own and each other’s ideas.</td>
</tr>
<tr>
<td>Readers restate each other’s ideas in their own words.</td>
</tr>
<tr>
<td>Readers allow others’ thoughts to change their own.</td>
</tr>
<tr>
<td>Readers add onto what each person says, growing a larger theory together.</td>
</tr>
<tr>
<td>Readers use their writing about reading to fuel their talk.</td>
</tr>
</tbody>
</table>

Cómo aprenden los miembros del club de las ideas de cada uno

- Los lectores ofrecen ejemplos de sus propias ideas y las de los otros.
- Los lectores vuelven a explicar las ideas de cada uno usando sus propias palabras.
- Los lectores permiten que los pensamientos de los demás cambien los suyos.
- Los lectores añaden a lo que dice cada persona, creando juntos una teoría más grande.
- Los lectores usan lo que escriben sobre la lectura para animar su charla.

Link: Remind students that they want to be the kind of readers and book club members whose thinking is affected by those around them. Recuerden que quieren ser el tipo de lectores y miembros del club literario cuyo pensamiento se ve afectado por los que los rodean.

LE Plan Overview
### Drawing on All You Know to Read Well and Interpret Texts

- Read alertly to notice what stands out and find the meaning in specific details.
- To uncover a life lesson or message from a story, name a big problem or challenge faced by the main character.
- Look for a moment when something related to that problem shifts—a realization, feeling, or a relationship.
- Be open to seeing the text differently through other readers’ eyes and deepening or changing your interpretation.

### Purposeful Practice

- Groups meet briefly to decide on a goalpost page for the group to read to.
- Students read their club book for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.
  - Particularly jot about life lessons or messages from the story, moments where something related to a problem shifts, or places where characters seem to realize something or change.
- Teacher confers with readers and/or meets with clubs.

### Share

- Invite one reader from each book club to share ideas at length, and coach other members of each club to listen and talk off of the one person’s ideas so those ideas become well developed.
- Homework:
  - Readers, for homework, continue last night’s assignment. Keep reading your book club novel. Keep jotting answers to these questions: “What are the problems that the main character is facing?” “Where in the story is the main character facing that problem?”
  - After you locate passages where the main character is facing a big problem, reread them, mulling over the author’s decisions. Think about these questions: “Why does the author have the character doing . . . ?” “What do I notice about this passage . . . what stands out?” “How does this connect with earlier parts of the text?” “What message might the author be trying to communicate?”

---

**LE Plan Overview**
Last night, you began writing a two-page entry. Continue working on the entry. Be ready to share it with the class tomorrow. Remember that you want to take the leap to figure out what the author might be saying about not only that character, but about people, in life.

You may also want to think about what you learned today from other readers. What do other readers notice in terms of language, plot, setting, characters? Where do some readers pause in their reading? Is it when the author moves into descriptive mode? Or when the author chooses to explain something in a particular way? Also, think about different readers’ life experiences and how those experiences color the way they read.

Evidence of Understanding

- Students jots about lessons, themes, shifts and realizations
- Anecdotal notes from conferring with clubs focused on student being open to other readers’ interpretations

---

**Session 11**

**Lesson Outcome**

Students will learn to link ideas together to build stronger theories/interpretations about the text.

**Language Outcome**

Students will write down, and orally share ideas that they linked together. "Two ideas that I linked together were _____ and ______. I think ______ and ______ go together because...". "Dos ideas que enlace entre sí fueron _____ y ______. Creo que ______ y ______ van juntos porque...". "Dwa pomysły, które połączyłem w jedną całość, były _____ i ______. Myślę że _____ i _____ pasują do siebie, ponieważ..."

**Mini-Lesson**

**Language Acquisition Support:** Develop a TPR movement for the word **seed idea**

Read *Home of the Brave* (Wet Feet, Bus, Lou, Cows and Cookies, Night Talk before the lesson p. 107-127)

Spanish Suggestion *Nacer bailando* by Alma Flor Ada (Chapter 13)

Connect: Ask students to share the ideas they are developing about their club books.

Teach: In this session, you’ll teach students that readers link ideas together to build larger theories or interpretations, aiming to uncover a larger truth or lesson.

- “Today I want to teach you that readers link ideas together to build larger theories or interpretations. As they think about how ideas might connect, they ask, ‘Could there be a larger truth or lesson here?’”
- Hoy les quiero enseñar que los lectores conectan ideas para crear teorías o interpretaciones más...
completas. A medida que reflexionan sobre cómo podrían conectarse las ideas, preguntan, ‘¿Podría haber una verdad o lección más completa aquí?’

- Share the work of a student who developed several smaller ideas about a book. Ask students to look across the ideas and think about how they connect, before sharing the interpretive work the student did.
  - Sam’s thinking about *Wringer* / Spanish Sam’s Thinking about *Wringer*

**Active Engagement:** Ask students to recap the work they just did before trying it with their own book club books.

<table>
<thead>
<tr>
<th>Drawing on All You Know to Read Well and Interpret Texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Read alertly to notice what stands out and find the meaning in specific details.</td>
</tr>
<tr>
<td>- To uncover a life lesson or message from a story, name a big problem or challenge faced by the main character.</td>
</tr>
<tr>
<td>- Look for a moment when something related to that problem shifts—a realization, feeling, or a relationship.</td>
</tr>
<tr>
<td>- Be open to seeing the text differently through other readers’ eyes and deepening or changing your interpretation.</td>
</tr>
<tr>
<td>- Connect ideas to form bigger theories, asking if there is a larger truth or life lesson to be learned.</td>
</tr>
</tbody>
</table>

**Recurrir a todo lo que saben para leer bien e interpretar textos**

- Lee atentamente para observar lo que destaca y encontrar el significado en los detalles específicos.
- Para descubrir una lección de vida o un mensaje de una historia, nombra un problema o reto grande enfrentado por el personaje principal.
- Busca un momento en el cual cambia algo relacionado con ese problema - un entendimiento, sentimiento o una relación.
- Esté abierto a ver el texto de manera diferente a través de los ojos de otros lectores y a profundizar o cambiar tu interpretación.
- Conecta las ideas para formar teorías más completas, preguntando si hay una verdad o lección de vida más completa que aprender.

**Link:** Remind students that one way readers build interpretations is by linking similar ideas together to build larger theories and then asking, ‘Is there a larger truth or lesson here?’ Remind students that one way readers build interpretations is by linking similar ideas together to build larger theories and then asking, ‘Is there a larger truth or lesson here?’ Recuerden que una forma que usan los lectores para crear interpretaciones es enlazando ideas parecidas para crear teorías más completas y después preguntando, ‘¿Hay una verdad o lección más completa aquí?’

**Purposeful Practice**

- Groups meet briefly to decide on a goalpost page for the group to read to.
● Students read their club book for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.
● Groups meet for book club sharing and reflecting on what they read and wrote about the text.
   ○ Particularly jot about life lessons or messages from the story, moments where something related to a problem shifts, or places where characters seem to realize something or change.
● Teacher confers with readers and/or meets with clubs.

Questions to Ask to Grow Seed Ideas

• Is this really true?
• What is the precisely right way to say this
• Why is this so?
• How does this connect with other parts?
• So what’s the life lesson: In life, . . .
• Try again: Sometimes when people . . . they . . . because . . .

Preguntas para cultivar ideas semillas

• ¿Es cierto de verdad?
• ¿Cuál es la manera más precisa para decir esto?
• ¿Por qué es así?
• ¿Cómo se conecta esto con otras partes?
• ¿Así que cuál es la lección de vida? En la vida...
• Inténtalo otra vez: A veces, cuando la gente... porque...

Pytania, które zadajemy, aby zasiać ziarna pomysłów

• Czy jest to naprawdę prawda?
• W jaki sposób precyzyjnie to powiedzieć
• Dlaczego tak jest?
• Jak to się łączy z innymi częściami?
• Jaka więc stąd płynie życiowa lekcja: W życiu...
• Spróbuj ponownie: Czasami, kiedy ludzie... oni... ponieważ...
Pull clubs together to provide a tip: ‘One of the best ways to become accustomed to connecting ideas is to learn how to talk in ways where different people all contribute to one line of conversation. This means keeping your ideas close together and letting each connect to, and build, on the next. Your talk will go better—and your interpretations will get better—if you try, when you are talking, to build a tower of ideas.’

‘Una de las mejores formas de conectar ideas es aprender a hablar de forma que personas diferentes contribuyen todos a una línea de conversación. Esto significa mantener juntas las ideas y dejar que cada idea se conecte con, y amplíe, la siguiente. Su charla irá mejor -- y sus interpretaciones mejorarán--si intentan, cuando están hablando, construir una torre de ideas.’

Demonstrate from Home of the Brave: Demostrar desde Home of the Brave:
- Kek holds onto a little piece of cloth because it is from home.
- Kek holds onto hope like he holds onto that little piece of cloth.
- Kek se aguanta a un pedacito de tela porque es de casa.
- Kek se aguanta a la esperanza como se aguanta a ese pequeño trozo de tela.

Demonstrate from Nacer bailando: Demostrar desde Nacer bailando:
- Margie uses her diary as a way to express her private personal thoughts.
- Writing in her diary is becoming a tool to help her look at situations with a new lens.
- Lupe enjoys the day at the Zoo with Camille’s family.
- Lupe connects her trip with Camille’s family to the absence of her family.
- Margie usa su diario para expresar sus pensamientos privados.
- Escribir en su diario se esta convirtiendo en una herramienta que le ayuda mirar situaciones con una perspectiva distinta.
- Lupe disfruta el día en el zoológico con la familia de Camille.
- Lupe conecta esa excursion a la ausencia de su propia familia.

Homework: Readers, tonight, as you read, continue to practice the work you started today. As you read, allow yourself to have thoughts about characters, their relationships, the plot, whatever it might be. At a certain point, however (maybe after you’ve accumulated a few Post-its or when you feel like you’ve got something bigger to say), take your Post-its from your book and spread them out before you. Ask: “Do these connect in some way? Can I make something bigger out of them?” Then, see if you can write long for a few minutes, pushing yourself to make something more complex out of those little Lego pieces!

A couple days ago, I taught some of your classmates a few questions they could ask themselves when trying to develop big ideas. They found them helpful, and I thought they might help you as you work to take something small and make it big.

As you look across your Post-its, you can ask yourself:
- What is the character’s central problem in this scene? How does that relate to the theme of this story?
| Evidence of Understanding | Students jots about lessons, themes, shifts and realizations  
|                          | Anecdotal notes from conferring with readers/clubs related to connecting ideas |

**Session 12**

**Lesson Outcome**
Students will learn to use their interpretations to focus their reading to gather evidence to deepen their understanding.

**Language Outcome**
Students will orally share new evidence to support theories and interpretations. “In the text I found _____ to support my interpretation.” “En el texto encontré _____ para apoyar mi interpretación.” “W tekście znalazłem _____, aby wesprzeć moją interpretację.”

**Mini-Lesson**
Read *Home of the Brave* (Cowboy, Working, Ganwar, Meet Gol, Idea, Field Trip, The Question, Apple before the lesson p.131-154)  
Spanish Suggestion Nacer bailando by Alma Flor Ada (Read chapter 14)

Connect: Share examples of a few readers from the class who have generated provocative ideas as they read.

Teaching Point: *In this session, you'll remind students that readers wear their interpretations like a pair of glasses, reading on in the text with their ideas in mind, gathering evidence and deepening their theories.*

- “Today I want to remind you that once a reader has developed an interpretation about a book, it is important that he or she stay with that idea. As readers, you can wear your interpretations like a pair of glasses, as a lens, and read on in your book looking for more places that fit with or change your idea.”
- “Hoy les quiero recordar que una vez que un lector ha desarrollado una interpretación de un libro, es importante que mantenga esa idea. Como lectores, pueden llevar puestas sus interpretaciones como gafas, como una lente, y seguir leyendo su libro buscando más partes que corresponden con o cambian su idea.”
- Tell a story that shows the importance of mental flexibility (i.e., crossword puzzles- developing theories about the words).
- Model this work by taking an ideas the class developed in read-aloud and showing students how you read a bit of a chapter with the idea as a lens.
○ Hope can help people survive hard times and go on. Reread a chapter from the day before in *Home of the Brave* asking students to think along with you. What about this idea of hope? Is it a good thing? A bad thing? Will our interpretation about Kek and hope hold true, or will it change as we gather new information? ¿Qué es esta idea sobre la esperanza? ¿Es bueno? ¿Es malo? ¿Seguirá siendo correcta nuestra interpretación de Kek o cambiará a medida que aprendemos información nueva?

○ For *Nacer bailando* this time is really used to model developing a previous idea (see suggested themes in Session 9) and show students how to read with the idea as a lens.

● Debrief, pointing out the way in which your interpretation of the story is evolving. Highlight the fact that, as a class, you grew a theory, an interpretation, then read on expecting it to change.

**Active Engagement:** Read the last portion of the chapter, giving the students an opportunity to try the same work.

```
I hope they will have stories
at my school.
If they don’t know how,
perhaps I can teach them.
It isn’t such a hard thing.
All you must do is say
Once there was...
and then let your hoping find the
words.
```

```
*Nacer bailando:*
Y si podía bailar una vez más, ¿qué
importancia tenía el nombre que le dieran?
```

● Sum up some of what you heard.

**Link:** Remind students of the day’s strategy and send them off to read, think, and write in ways that nurture their interpretations.

**Drawing on All You Know to Read Well and Interpret Texts**
- Read alertly to notice what stands out and find the meaning in specific details.
- To uncover a life lesson or message from a story, name a big problem or challenge faced by the main character.
- Look for a moment when something related to that problem shifts—a realization, feeling, or a relationship.
- Be open to seeing the text differently through other readers’ eyes and deepening or changing your interpretation.
- Connect ideas to form bigger theories, asking if there is a larger truth or life lesson to be learned.
- Read on, using your interpretation as a lens, gathering evidence and finding places where you can add to or change your initial thinking.

---

**Recurrir a todo lo que saben para leer bien e interpretar textos**

- Lee atentamente para observar lo que destaca y encontrar el significado en los detalles específicos.
- Para descubrir una lección de vida o un mensaje de una historia, nombra un problema o reto grande enfrentado por el personaje principal.
- Busca un momento en el cual cambia algo relacionado con ese problema - un entendimiento, sentimiento o una relación.
- Esté abierto a ver el texto de manera diferente a través de los ojos de otros lectores y a profundizar o cambiar tu interpretación.
- Conecta las ideas para formar teorías más completas, preguntando si hay una verdad o lección de vida más completa que aprender.
- Sigue leyendo, usando tu interpretación como una lente, recogiendo evidencia y buscando partes que amplíen o cambien tu pensamiento inicial.
- Determine the page that will be your stopping point today, and see if you as a club can read with a shared lense, a shared pair of glasses. That will make it likely that you will have plenty to talk about when you meet later today.

---

**Purposeful Practice**

- Groups meet briefly to decide on a goalpost page for the group to read to.
- Students read their club book for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.
  - Particularly jot about life lessons or messages from the story, moments where something related to a problem shifts, or places where characters seem to realize something or change.
- Teacher confers with readers and/or meets with clubs.
- [Thought Prompts To Help Us Grow Ideas CHART](#) / [Spanish Thought Prompts to Help Us Grow Ideas Chart](#)
<table>
<thead>
<tr>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Share ideas or processes that seemed particularly brilliant or tricky that day.</td>
</tr>
<tr>
<td>● Homework: Readers, you’ve become accustomed to the pattern of reading and writing about reading every evening. That pattern is important—a sort of breathing in, breathing out. But to write and think well, sometimes one has to step back and not write. Sometimes one needs to fill the well. So tonight, I’m hoping you’ll have a conversation about the reading you do, but don’t write. You can confer over the phone with a club member, or in person with a family member, or you can have a conversation across the Internet or even with yourself!</td>
</tr>
<tr>
<td>● Please, as you confer, use the thought prompts that we studied today. Try to use them in ways that help you to have an especially provocative, brave, important conversation.</td>
</tr>
<tr>
<td>● And if you want, when the conversation is over—flash-draft the best ideas you came to so they don’t get lost!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evidence of Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Students jots about lessons, themes, shifts and realizations</td>
</tr>
<tr>
<td>● Anecdotal notes from conferring with readers/clubs focused on adding on to or changing initial thinking</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson Outcome</strong> Students will learn to debate differing viewpoints using evidence.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will orally state a viewpoint and evidence. &quot;I claim that _____, my evidence is _____.&quot; &quot;Yo afirmo que _____, mi evidencia es _____.&quot; “Twierdzę, że _____, moim dowodem na to jest _____”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mini-Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Language Acquisition Support:</strong> Add the word <strong>position</strong> to the synonyms for <strong>perspective</strong></td>
</tr>
</tbody>
</table>


**Spanish Suggestion** *Nacer bailando* by Alma Flor Ada *(Read chapter 15)*

**Connect:** Give students a vision for how debate can focus on critical thinking by using an example from popular culture *(i.e. Who is the stronger ‘Frozen’ character? Elsa or Anna?)*

**Teach:** *In this session, you’ll teach students that readers can debate differing viewpoints on a provocative question about a book they have both read. In a debate, each reader supports his or her side with evidence to persuade the other person.*
“Today I want to teach you that when different readers read the same book, they often develop different viewpoints on questions that develop strong reactions related to the book. The differences of opinion can spark a debate. In a debate, each person (or each side) presents his or her position and then supports that position with evidence, aiming to persuade the other person, the other side.”

“Hoy les quiero enseñar que cuando lectores diferentes leen el mismo libro, a menudo desarrollan puntos de vista diferentes sobre preguntas que provocan reacciones fuertes al libro. Las diferencias de opinión pueden provocar un debate. En un debate, cada persona (o cada lado) presenta su postura y luego apoya esa postura con evidencia, con el objetivo de persuadir a la otra persona, al otro lado.”

Teach students that debates can only occur around an idea that provokes a strong reaction that can be argued from both sides. Channel students to test whether ideas you suggest qualify, and to generate others.

**Teacher provided ideas: Ideas del maestro**
- Kek is sad. [no, too obvious]
- Kek está triste. [no, muy obvio]
- Kek misses his mother. [no, too obvious]
- Kek extraña su mamá. [no, muy obvio]
- Minnesota is a good place for Kek. [yes, open to debate]
- Minnesota es un buen sitio para Kek. [si, abierto para debate]
- Kek is sadder than Hannah. [yes, open to debate]
- Kek es más triste que Hannah. [si, abierto para debate]

**Possible ideas generated by students: ideas posibles de estudiantes:**
- Ganwar is a good teacher for Kek.
- Ganwar es un buen maestro para Kek.
- It is a good idea for Kek to try to fit into American life.
- Es una buena idea para Kek para tratar de encajarse a la vida Americana.
- Kek and Ganwar are complete opposites of each other.
- Kek y Ganwar son completamente opuestos uno a otro.
- Hannah hates her mom.
- Hannah odia su mamá.
Nacer bailando:

Teacher provided ideas:

- Margie siente pena por Lupe. [no, demasiado obvio]
- Lupe extraña su papá. [no, demasiado obvio]
- Es una buena idea para Lupe tratar de ser estadounidense. [sí, está abierto para discusión]
- Margie y Lupe son personajes similares. [sí, está abierto para discusión]

- Demonstrate how to develop an evidence-based argument for or against one of the claims related to the read-aloud. Take the side that is harder to defend for yourself, leaving the other for the class.

Active Engagement: Channel class to work together to gather evidence to support the opposing side, distributing relevant passages from the text and white boards or chart paper to collect evidence.

  - Set students up to participate in a bare-bones protocol. Give them phrases they can use to state and defend their positions.
    - I take the position that... My first reason for this is... My evidence for that is... My second reason is that... My evidence for that is that... Also, ...
    - Mi postura es que... Mi primera razón por ello es... La evidencia que tengo es que... Mi segunda razón es que... La evidencia que tengo es que... También...

Link: Channel students to generate debatable ideas from the club books they’ve been reading.

Suggestions for Generating Debatable Ideas about Texts

- Could you debate which character in your book is more powerful or is happier, or is meaner...or is some other characteristic?
- Could you debate what they main character draws on, above all, to get past his or her troubles?
- Could you debate which obstacle is the most difficult for the main character?
- Could you debate whether the setting helps or hurts the character?
Could you debate which secondary character has the greatest effect on the main character?

**Sugerencias para generar ideas que se pueden debatir sobre los textos**
- ¿Podrías debatir qué personaje en tu libro es más poderoso o más feliz o más antipático... o hay otra característica?
- ¿Podrías debatir a qué recurre el personaje principal, sobre todo, para superar sus problemas?
- ¿Podrías debatir qué obstáculo es el más difícil para el personaje principal?
- ¿Podrías debatir si el escenario ayuda o perjudica al personaje?
- ¿Podrías debatir cuáles de los personajes secundarios tiene el mayor impacto sobre el personaje principal?
- Tell students they should be able to debate their own position—and also the opposing one.
- Quickly assess if each club truly has a debatable claim as a focus for today’s reading.

<table>
<thead>
<tr>
<th>Purposeful Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clubs read to a determined stopping point, reading to gather evidence for their debatable idea.</td>
</tr>
<tr>
<td>Students read their club book for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.</td>
</tr>
<tr>
<td>Groups meet for book club sharing and reflecting on what they read and wrote about the text.</td>
</tr>
<tr>
<td>Teacher confers with readers and/or meets with clubs assessing how students find debatable topics and prepare for a debate.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Needs help finding evidence on both sides of the argument.</td>
<td>Needs help explaining how evidence supports position.</td>
<td></td>
</tr>
</tbody>
</table>

Share
- Ask clubs to confer to plan for team debates within clubs. Here is how it will work:
Let's Have a Club Debate

1. Read to gather reasons and evidence for both sides of the debate.

2. Caucus with your same-side club member(s): plan your strongest reasons and evidence in box-and-bullets style. Decide who will present and who will support.

3. Present! Each side gets one minute to present strong reasons and evidence.
   - One person presents at a time. Same-team partner may whisper in or write notes.
   - Opposite side takes notes.

4. Caucus again! This time, compare notes and decide which of your opponents' points were strongest—how could you talk back to them?

5. What are we thinking now? Plan with your club for how to read on tonight, carrying this debate with you into your reading and into your writing about reading. Write a rebuttal response to bring in tomorrow.

Vamos a debatir con nuestro club

1. Lee para recoger razones y evidencia para los dos lados del debate.
2. Reúnete con los miembro que están en tu equipo: planea tus razones y evidencia más fuertes en el estilo de cuadros y viñetas. Decide quién presentará y quién apoyará.
3. ¡Presenta! Cada grupo tiene un minuto para presentar razones y evidencia fuertes. Una persona presenta a la vez. La pareja del mismo grupo puede hablar en voz baja o tomar notas. El grupo contrario toma notas.
4. ¡Reúnete otra vez! Esta vez compara tus notas y decide cuáles eran los argumentos más fuerte de sus oponentes. ¿Cómo los podrías responder?
5. ¿En qué estamos pensando ahora? Planea con tu club cómo seguir leyendo esta noche, llevando el debate contigo cuando lees y escribes sobre la lectura. Escribe una respuesta de refutación para traer mañana.

- You’ve already completed Step 1. Right now, talk with your same-side club partners. Caucus! This means make a plan for your presentation—what will be your best reasons and evidence? Who will be your first presenter? Rehearse a little and practice being convincing—use your voice to state your case strongly.
- One child from each side presents to the club.
- Confer again to plan rebuttal.
- **Examples of club debate prep:** Alexi- Stargirl; Mia’s book club debate prep; Long Walk To Water club debate prep

- **Homework:** Many writers refer to deadlines as “lifelines” because they have a way of making a person spring to life. You need to be finished with the main chapters of your book within four days—so take that deadline as a lifeline. Tonight, I recommend you ask someone in your family to talk with you about
a subtopic related to your report—perhaps a subtopic you’d planned to write, perhaps a new subtopic that you’ve been learning about. Plan to teach that person about your subject, and then to get into a conversation about your ideas (and your listener’s ideas) related to that subject. As you talk, keep an eye on what interests that other person.

- Then sit down and do what every writer does. Face the blank page. Write up a storm. You should be able to write two full pages in half an hour, writing fast and furious.

| Evidence of Understanding | ● Students’ Reader’s Notebook entries related to evidence based arguments  
\| ● Anecdotal notes from conferring with readers related to developing evidence based arguments |

**Session 14**

**Lesson Outcome**

Students will learn effective ways to elevate their conversations during book clubs.

**Language Outcome**

Students will orally share a goal for elevating their conversation during book clubs. “A goal I have to improve my conversations during book clubs is ______.” "Una meta que tengo para mejorar mis conversaciones durante los clubes literarios es ______.” "Moim celem, gdy idzie o poprawę mojego udziału w prowadzonych w klubach książki rozmów, jest ________”

**Mini-Lesson**

**Language Acquisition Support:** Connect to TPR that was used in the launch for the word effective

**Read** Home of the Brave (Last Day, Summer, More Bad News, Sleep Story before the lesson p. 184-200)  
**Spanish Suggestion** Nacer bailando by Alma Flor Ada (Chapter 16)

**Connection:** Set readers up for the work of the day: inquiry, self-reflection, and goal-setting.

- Explain that studying another book club can help students identify goals worth working toward.  
  "Estudiar otro club literario puede ayudarles a identificar las metas por las que el esfuerzo merece la pena."

**Teach/Active Engagement:** In this session, you’ll guide students through an inquiry to explore how an effective book club elevates the level of its reading, thinking, and conversations about books.

- "Today, our mini-lesson will be an inquiry, an investigation, exploring an important question: ‘What do book club members do in an effective book club that lifts the level of the club’s work?’"  
- Hoy entonces, nuestra mini lección será una investigación, explorando una pregunta importante: ¿Qué hacen los miembros de un club literario eficaz que sube el nivel del trabajo del club?  
- Ask students to take one of the four questions as a lens. As you watch the English Video/Spanish video, jot what you notice so you can share your observations later with the class. [Prep each group—stating the lens they will be looking through.] Mientras ve el video, anote lo que observe para poder compartir
sus observaciones más tarde con la clase. [Prepara cada grupo-indicando la lente que estarán mirando a través.]

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>¿Qué mantiene la conversación sobre los libros?</td>
<td>¿Cómo anima una charla sobre los libros el escribir sobre la lectura?</td>
<td>¿Qué pasa con los temas que sugiere un miembro del club?</td>
<td>¿De qué tipo de cosas se habla?</td>
</tr>
</tbody>
</table>

- Show the [English Video/Spanish video](https://example.com), stopping intermittently to give students a chance to share observations with their group. Coach in as they watch, helping them to spot major moves made by the book club.
- Call the students back together, share the chart you’ve begun to fill in with overheard conversations, and ask them to add to the chart by sharing more ideas.

1. What keeps the conversation about books going? ¿Qué mantiene la conversación sobre los libros?
2. How does writing about reading fuel a book conversation? ¿Cómo anima una charla sobre los libros el escribir sobre la lectura?
3. What do you notice about topics that a club member brings up? ¿Qué pasa con los temas que sugiere un miembro del club?
4. What kinds of things are talked about? ¿De qué tipo de cosas se habla?

- Try prompts like: “It is not only that, but also...” “And also,...”
- Look interested.
- Make eye contact.
- Speak nicely, even when you disagree.
- “Like ___ said, (then add on.”
- Prueba ideas para hablar como: “No es sólo... sino también...” “Y

- Do some writing about reading and use Post-its in your notebook before meeting with your club.
- Bring your reading notebook to the conversation.
- Use your writing about reading to come up with ideas to talk about.

- Ideas are repeated.
- Return to important examples in the book and study them together.
- Talk about one person’s idea, tying to say something new about the idea.
- Strong topics take longer to discuss.
  - Las ideas se repiten.
- Retell a part of the book with a lot of feeling.
- Think about why things happen.
- “Maybe it is because...”
- Disagreements that challenge each other’s thinking.
- Debatable topics and ideas.
- Comparing:

---

**LE Plan Overview**
<table>
<thead>
<tr>
<th>Link: Prepare student to use what they noticed to lift the level of their own book club conversations.</th>
<th>Purposeful Practice</th>
</tr>
</thead>
</table>
| ● Parece interesado/a  
● Mírale a los ojos  
● Habla de forma educada, incluso cuando no estás de acuerdo.  
● “Como dijo...” (después amplía).  
● Escribe un poco sobre la lectura y usa notas pegajosas en tu cuaderno antes de reunirte con tu club.  
● Trae tu cuaderno de lectura a la conversación.  
● Usa lo que escribes para sugerir ideas de qué hablar.  
● Vuelve a los ejemplos importantes en el libro y estúdialos juntos.  
● Habla de la idea de una persona, intentando decir algo nuevo sobre la idea.  
● Los temas fuertes requieren más tiempo para discutir.  
● Vuelve a contar con mucho sentimiento una parte del libro.  
● Reflexiona sobre por qué pasan las cosas.  
● “Quizás sea porque...”  
● Diferencias de opinión que van en contra del pensamiento del uno y otro.  
● Temas e ideas que se puede debatir.  
● Comparar: personajes, el estilo de autor, libros  
● Vuelve a las partes importantes de libro y estúdialas juntos | ● Clubs read to a determined stopping point, reading to gather evidence for their debateable idea.  
● Teacher confers with readers and/or meets with clubs assessing how students are elevating their level of talk/discourse. |
- Keep students in club formation to add another layer to the self-assessment works of the day.
- Use learning progressions to assess and set goals for determining themes.
  - Narrative Reading Learning Progression: [Determining Themes/Cohesion](#) / [Spanish Narrative Reading Learning Progression](#) (this section starts on p. 13)
  - Narrative Reading Learning Progression (Entire document with all elements)

- **Homework:** Readers, after you read to meet your reading goals for tonight, think back to today's work. Think about the video you watched and your discussion of how to improve your book club conversations. Then reflect on your own individual contributions to club conversations. Study the chart from today's lesson again.
- What are some things you do well in the club as an individual? What are some things you might do better? How could you contribute more effectively to club conversations? Jot down specific things you might have said or done differently today, and write your own club goals. Keep those goals in mind as you prepare for future club conversations.

### Evidence of Understanding

- Students noticings from video inquiry
- Evidence for a debatable idea gathered in student's Reader's Notebooks
- Anecdotal notes from conferring with readers/clubs related to elevating the level of discourse

### Session 15

<table>
<thead>
<tr>
<th>Lesson Outcome</th>
<th>Students will be able to compare and contrast themes across different texts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language Outcome</td>
<td>Students will orally share the themes they noticed in different texts. &quot;A theme I noticed in my text was ______. This theme reminded me of the theme in the text _______.&quot; &quot;Un tema que noté en mi texto fue ______, este tema me recordó el tema en el texto _______.&quot; &quot;Temat, który zauważyłem w moim tekście, to ______. Motyw ten przypominał mi motyw z tekstu ______.&quot;</td>
</tr>
</tbody>
</table>
| Mini-Lesson | **Language Acquisition Support:** Develop a TPR movement for the words comparing and contrasting

**Read** *Fly Away Home* (before the lesson)

**Spanish Suggested text** *Bajo la Luna de Limón* (antes de la lección)

**Connect:** Have each club pick a theme that applies to the book they are currently reading about which they feel passionate.
  - Clubs can record a theme onto a sentence strip or on chart paper.
Themes and Messages We Are Finding in Our Books

- Hope can help you survive hard times and go on. Home of the Brave
- You need courage to be who you really are. Becoming Naomi Leon
- Friends can help us face things we couldn’t face alone. Bridge to Terabithia
- You can be brave and still be scared. Being brave doesn’t mean you are strong all of the time. Shooting the Moon
- Writing can help you remember good times and move on from sadness. Locomotion
- Don’t be afraid to start over. Just keep going! Esperanza Rising

Temes y mensajes que encontramos en nuestros libros.
La esperanza puede ayudarle a sobrevivir tiempos difíciles y seguir adelante. Home of the Brave
Necesitas valor para ser quien realmente eres. Becoming Naomi Leon
Los amigos pueden ayudarnos a enfrentar cosas que no podríamos enfrentar solo. Bridge to Terabithia
Puedes ser valiente y todavía tener miedo. Ser valiente no significa que seas fuerte todo el tiempo. Shooting the Moon
La escritura puede ayudarte a recordar buenos tiempos y seguir adelante de la tristeza. Locomotion
No tengas miedo de empezar de nuevo. ¡Sigue continuando! Esperanza Rising.

Tematy i przesłania, które znajdujemy w naszych książkach
Nadzieja może ci pomóc przeżyć ciężkie czasy i pójść dalej. Home of the Brave
Potrzebujesz odwagi, by być kimś, kim naprawdę jesteś. Becoming Naomi Leon
Przyjaciele mogą pomóc ci poradzić sobie w sytuacji, w której nie moglibyśmy sobie poradzić sami. Bridge to
Terabithia…
Możesz być dzielny i w tym samym czasie bać się. Bycie dzielnym nie oznacza, że jesteś mocny cały czas. Shooting the Moon.
Pisanie może ci pomóc w pamiętaniu dobrych czasów i odejściu od smutku. Locomotion.
Nie obawiaj się zacząć wszystko od początku. Po prostu idź dalej. Esperanza Rising

- Explain that themes are universal and can be found in many places. Los temas son universales y se pueden encontrar en muchos lugares.

Teach: In this session, you’ll teach students that sophisticated readers consider universal themes as they read, comparing and contrasting those themes across different texts. Applying themes to other texts suggests the possibility of the these themes being at work in many lives, including your own.

- “Today I want to teach that when you’re exploring universal themes, what’s really interesting is how authors will develop those themes somewhat differently. Sophisticated readers, therefore ask: what’s the same and what’s different in how this theme plays out in different texts?”
- “Hoy les quiero enseñar que cuando están explorando temas universales, lo interesante es cómo los autores desarrollan los temas de formas diferentes. Por eso, los lectores sofisticados preguntan: ¿Qué es lo mismo y qué es diferente respecto a cómo se desarrolla este tema en textos diferentes?”
- Recall that when reading a book recently, someone said it seemed similar to the class read-aloud. Suggest that though the specifics are different, two texts could advance the same theme. Ask kids to explore this idea with Fly Away Home and Home of the Brave. Use ‘Hope can help people survive’ as the theme. ¿Recuerdan que hace poco, cuando estábamos leyendo un libro, alguien comentó que se parecía al libro de la clase que leímos en voz alta? Aunque los detalles son diferentes, los dos textos podrían sugerir el mismo tema.
  - Remind students to use an idea as a lens through which to read a text, especially when considering a theme. Recuerden usar una idea como una lente que se usa para leer un texto, sobre todo cuando consideran un tema.
  - Reread this portion of the text.
Once a little brown bird got into the main terminal and couldn’t get out. It fluttered in the high hollow spaces. It threw itself at the glass, fell panting to the floor, flew to a tall, metal girder, and perched there, exhausted.

“Don’t stop trying,” I told it silently. “Don’t! You can get out!”

For days the bird flew around, dragging one wing. And then it found an instant when a sliding door was open and slipped through. I watched it rise. Its wing seemed OK.

“Fly, bird,” I whispered. “Fly away home!”

Though I couldn’t hear it, I knew it was singing. Nothing made me as happy as that bird.

- Nacer bailando: Recall that when reading a book recently, someone said it seemed similar to the class read-aloud. Suggest that though the specifics are different, two texts could advance the same theme. Ask kids to explore the above idea with Bajo la Luna de Limón and Nacer bailando. Use ‘Forgiveness can help people move on’.
  - Remind students to use an idea as a lens through which to read a text, especially when considering a theme.
  - Reread this portion of the text.

(p. 104)
-Tu hija…, muy buena…, muy buena… - le dijo, sintiendo más que nunca la necesidad de poder comunicarse bien en español:- Y tu… te vas…, no le dices… -Y se echó a llorar por el dolor de Lupe o por su propia frustración de no poder expresar bien sus sentimientos, o por ambas razones.

(p. 105) La vida de tu tío no ha sido fácil. Cuando se sufre tanto, a veces los hombres se olvidan de que el mejor lugar para encontrar apoyo es la familia. Un error lleva a otro y se acostumbran a alejarse de la verdad. Pero ahora tu tío está aquí, y creo que reconoce que no ha sido un buen padre para Lupe.

...Juan parecía escuchar con cuidado lo que su cuñado estaba diciendo. Un momento después asintió: -Sí, si Francisco…Si Margarita. -Y entonces, con una expresión cariñosa que Margie no le conocía le dijo:- Gracias por querer a Lupe.

- The big question is: how does this relate to the idea that ‘Hope can help people survive?’ Debrief in a
Active Engagement: Turn over the reins to students as you read again from the last few pages of *Fly Away Home* and shift their thinking toward comparing and contrasting. How does the theme apply to this story now?
- Share students’ thoughts about how the theme applies similarly and differently to the two texts.

Link: Recap today’s teaching, emphasizing the implications it has for each club’s reading work.
- As you just saw, thinking about theme across two texts opens up all sorts of new thinking and possibilities. I’m going to give each club a bin with multiple copies of a couple of texts. They are short—a poem, a picture book, a short text. Right now, read over those texts together and decide on one or two that you’re going to start with. Find a text that you at least think possibly advances the same theme as the novel you have been reading. If the ones in the bin don’t work for you, find one that does. Any text in this room is yours for the taking!
- Como acaban de ver, pensando en un tema usando dos textos abre todo tipo de pensamiento y posibilidades nuevos. Le voy a dar a cada club una caja con varias copias de un par de textos. Son cortos—un poema, un libro infantil, un texto corto. Ahora mismo, lean juntos estos textos y decidan con cuáles van a empezar. Busquen un texto que al menos piensan que posiblemente sugiera el mismo tema que la novela que han estado leyendo. Si los de la caja no les sirven, busquen uno que sí sirve. ¡Cualquier texto de esta clase es suya!
  - List of Short Texts to Support Theme Comparison Work
    - Eyelashes Poem
    - First Days Poem
    - I Like You Poem
    - Song of Greatness Poem
    - Untitled Poem

- After you’ve chosen a text, spread out to work along for 20 minutes or so, rereading and preparing for a conversation. The texts are short, so you’ll spend more time thinking, writing, and preparing for conservation than reading.
- Después de elegir un texto, arreglense para trabajar durante 20 minutos más o menos, releyendo y preparándose para una conversación. Los textos son cortos así que pasarán más tiempo pensando, escribiendo, y preparándose para la conversación que leyendo.

Purposeful Practice
- Clubs read a short text from the bin thinking about theme across two texts (short text and club book).
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.
  - Particularly jot about rereading key scenes to uncover new details and build stronger
interpretations.
● Teacher confers with readers and/or meets with clubs teaching into how readers reread key scenes to uncover new details and build stronger interpretations.

<table>
<thead>
<tr>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Remind students that rehearsing for book club conversations helps to improve the quality of discussion.</td>
</tr>
<tr>
<td>● Ensayar para las conversaciones de los clubes literarios ayuda a mejorar la calidad de la charla.</td>
</tr>
</tbody>
</table>

**To Deepen Interpretation, Readers Can...**

- Compare and contrast the way a theme develops in two different texts.
- Study settings, characters, and key scenes to develop new, stronger thinking about themes in two texts.

**Para profundizar la interpretación, los lectores pueden...**

- Comparar y contrastar cómo se desarrolla el tema en dos textos diferentes.
- Estudiar el escenario, los personajes, y las escenas claves para desarrollar pensamiento nuevo y más fuerte sobre los temas de los dos textos.
Pistas para explorar las similitudes y diferencias en los textos

¿Iguales? ¿Diferentes?

- Los personajes son similares porque.... Los personajes son diferentes porque.... Esto afecta el tema porque...
- El escenario es similar porque.... El escenario es diferente porque.... Esto afecta el tema porque...
- Los problemas de los personajes son similares porque.... Los problemas de los personajes son diferentes porque.... Esto afecta el tema porque...
- Las relaciones entre los personajes son similares porque.... Las relaciones entre los personajes son
**Homework:** WRITING TO EXPLORE THE SIMILARITIES AND DIFFERENCES IN THEMES ACROSS TEXTS

Readers, tonight, continue the work you began in class today. Where do you see your chosen theme appearing in a second text? How is your chosen theme similar in your two texts? How is it different? Use the thought prompts you used in class today to help push your thinking. Write a bit about the similarities and differences you notice.

**Prompts to Explore Similarities and Differences in Texts**

In each text, you might consider:

• The characters are similar because . . . The characters are different because . . . This affects the theme because . . .

• The setting is similar because . . . The setting is different because . . . This affects the theme because . . .

• The characters’ problems are similar because . . . The characters’ problems are different because . . . This affects the theme because . . .

The characters’ relationships are similar because . . . The characters’ relationships are different because . . . This affects the theme because . . .

<table>
<thead>
<tr>
<th>Evidence of Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students jots and Reader’s notebook entries that analyze characters, setting and key scenes across two texts</td>
</tr>
<tr>
<td>Anecdotal notes taken while conferring with readers/groups related to comparing theme across two texts</td>
</tr>
</tbody>
</table>

**Session 16**

**Lesson Outcome**  
Students will learn to reread to find the true meaning of a text.
Language Outcome

**Students will orally share additional meanings they noticed while rereading. “When I reread the text I realized...” “Cuando releí el texto me di cuenta...” “Kiedy powtórnie przeczytałem tekst, uświadomiłem sobie...”**

---

**Mini-Lesson**

**Read Home of the Brave (Confession, Running Away, Bus, Treed before the lesson p. 201-212)**

Spanish Suggestion Nacer bailando by Alma Flor Ada (Chapter 17-18)

Connect: Point back to your observations from the previous day’s class. You might let students know that you were reading over their shoulders as they wrote about similarities and differences they noticed in the texts. You could compliment them on the analytical work they have taken on, even mentioning a couple of notable examples as evidence. Then let them know that this work feels so important that you think it’s worth spending more time with it today.

Teach: **In this session, you could teach students that when readers think that texts seem to support the same theme, they often look again and may find the texts actually convey slightly different messages.**

- “Today I want to teach you that when readers see similarities between texts, thinking ‘These texts seem to support the same theme!’ they often look again, and may find the texts actually convey slightly different messages.”
- “Hoy les quiero enseñar que cuando los lectores ven similitudes entre textos, pensando, ‘¡Estos textos parecen apoyar el mismo tema!’ a menudo miran de nuevo, y es posible que vean que los textos comuniquen mensajes levemente diferentes.”
- Do a brief demonstration continuing to compare Home of the Brave and Fly Away Home. You might share that you were thinking more about these two texts and while they both offer important messages about hope, it doesn’t feel completely accurate to say that they say the same thing about hope. Demonstrate how you go from a general unease (‘The messages about hope that these two texts convey aren’t exactly the same.’) (“Los mensajes acerca de la esperanza que transmiten estos dos textos no son exactamente los mismos.”) to rereading, rethinking, and reaching for precision. You’ll want to show yourself muddling along, demonstrating that new ideas don’t just snap into place like magic.
- In the end, you might mention that in Fly Away Home, while it’s true that hope helps Andrew get through hard times, it’s also true that hope doesn’t actually change his situation. Then too, the ways in which Andrew actively tries to change his situation are just as potent as the moments where he simply hopes. Might this lead us to think, ‘Hope means little if you don’t also work to change your situation?’ ¿La esperanza significa poco si no trabajas también para cambiar tu situación?

- **Nacer bailando:**
- Do a brief demonstration continuing to compare Nacer bailando and Bajo la Luna de Limón. You might share that you were thinking more about these two texts and while they both offer important messages about forgiveness, it doesn’t feel completely accurate to say that they say the same thing.

---

**LE Plan Overview**
about forgiveness. Demonstrate how you go from a general unease (‘The messages about forgiveness that these two texts convey aren’t exactly the same.’) to rereading, rethinking, and reaching for precision. You’ll want to show yourself muddling along, demonstrating that new ideas don’t just snap into place like magic.

Active Engagement: Ask students to once again think between the theme of their club’s book and of the short text they studied, this time reaching for more depth in what they notice. Encourage them to reread and rethink their texts, and reach for more precision about themes, their similarities, and their differences. Point out that while they may arrive at more precise, nuanced ideas supported by the text, there is no one right or wrong answer in this kind of interpretation work. Piensen otra vez en el tema del libro de su club y en el texto corto que estudiaron, esta vez profundizando más en sus observaciones. Releen y piensen de nuevo en sus textos e intenten llegar a los textos con más precisión respecto a los temas y sus similitudes y diferencias. Tengan en cuenta que aunque pueden llegar a encontrar ideas más precisas y matizadas apoyadas por el texto, no hay una sola respuesta correcta cuando hacen este tipo de trabajo interpretativo.

Link: Invite students to spend their reading time today rereading texts or rereading new short texts, reconsidering the themes and messages conveyed.

To Deepen Interpretation, Readers Can...

- Compare and contrast the way a theme develops in two different texts.
- Study settings, characters, and key scenes to develop new, stronger thinking about themes in two texts.
- Revise interpretations to make them more nuanced and precise.

Para profundizar la interpretación, los lectores pueden...

- Comparar y contrastar cómo se desarrolla el tema en dos textos diferentes.
- Estudiar el escenario, los personajes, y las escenas claves para desarrollar pensamiento nuevo y más fuerte sobre los temas de los dos textos.
- Revisar las interpretaciones para que sean más matizadas y precisas.

Purposeful Practice

- Students spend their time rereading texts or reading new short texts, reconsidering the themes and messages conveyed.
- Teacher confers with readers and/or meets with clubs providing more support with thinking comparatively across texts. Direct prompts can be a way into this work: ‘What does this book say about [friendship]? What else does it say about ________?’ ¿Qué dice este libro sobre la amistad? ¿Qué más dice sobre ___?
- Another support for these students could be having them flag pages that connect to the topic, then
do a shared reading of those passages, stopping periodically to consider, 'What is this scene saying about this theme?' ¿Qué dice esta escena acerca de este tema? Doing this across a couple of scenes can help students build the muscles to see patterns across parts of the text.

- An extension of this work, for students who are already thinking well across texts, might be to create more nuanced, complex statements that incorporate both texts. This might involve teaching a more sophisticated sentence frame, such as: ‘Although it’s true that ________, it’s also true that ______.” (i.e., Although it’s true that hope can help people through hard times, it’s also true that hope is not enough to solve real problems.) Or ‘At first I thought ______, but then I realized ______.’ ‘Aunque sí es cierto que ______, también es cierto que ______.’ O ‘Al principio pensaba que ______ pero luego me di cuenta de que ______.’

**Share**

- Ask students to share today’s thinking like they are a talking essay using the prompts from the previous session’s share time.

**Evidence of Understanding**

- Revisions made in students’ Reader’s Notebooks
- Anecdotal notes from conferring with readers/clubs related to revising interpretations

### Session 17

**Lesson Outcome**

Students will learn that characters can be used to represent a theme.

**Language Outcome**

Students will orally share how character conveys a theme. “The character ______ (name), represents the theme ______.” “El personaje ______, representa el tema ______.” “Bohater ______ (imię), symbolizuje motyw ______.”

**Mini-Lesson**

Read *Home of the Brave* (Ganwar, Talk, Changes before the lesson p.213-224)
Spanish Suggestion Nacer bailando by Alma Flor Ada (Chapter 19)

**Connect:** Set up a parallel, analytical non-reading activity to let students try this skill in a more playful setting.

- Perhaps play a round or two of Apple-to-Apples. Share that we can do this same interesting thinking as a way to analyze how different characters connect to a theme we are studying.

**Teach/Active Engagement:** In this session, you’ll teach students that one way readers think about a theme in more complex ways is to consider how different characters connect to and represent that theme, and also how some characters may work against a theme.

- “Today I want to teach you that one way readers think about a theme in more complex ways is to think how different characters connect to that theme. Readers think about which characters best...
represent a particular theme through their thoughts, actions, and dialogue, and which characters work against the theme.

- Hoy les quiero enseñar que una forma que usan los lectores para pensar en un tema de manera más compleja es pensar en cómo se relacionan los diferentes personajes con ese tema. Los lectores piensan en qué personaje mejor representa un tema en concreto a través de sus pensamientos, acciones y diálogo y qué personajes trabajan en contra de ese tema.
- Channel students to figure out how different characters connect to a theme.

### Hope can help people survive hard times and go on.
**La esperanza puede ayudar a la gente a sobrevivir tiempos difíciles y seguir adelante.**

<table>
<thead>
<tr>
<th>Kek</th>
<th>Dave</th>
<th>Ganwar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relacionado estrechamente con el tema</td>
<td>Relacionado un poco con el tema</td>
<td>Poco relacionado con o en contra del tema</td>
</tr>
</tbody>
</table>

- Remind students to use evidence to support their ideas.
- Coach students to also think about minor characters and how they relate to the theme.
- Complete the chart based on what you heard from students and discuss ideas that one can draw from the chart.
- Recuérdale a los estudiantes que usen pruebas para apoyar sus ideas.
- Haga que los estudiantes también piensen en personajes menores y en cómo se relacionan con el tema.
Closely connect to the theme | Somewhat connected to the theme | Far away from or against the theme
---|---|---
Kek | Hannah | Ganwar
Dave | Kek's aunt |  

**Nacer bailando:**

Forgiveness can help people move on  
El perdón puede ayudar a la gente a seguir adelante

Lupe  
Margie  
Juan  
Consuelo  
Dolores, la madre de Lupe

<table>
<thead>
<tr>
<th>Closely connect to the theme</th>
<th>Somewhat connected to the theme</th>
<th>Far away from or against the theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relacionado estrechamente con el tema</td>
<td>Relacionado un poco con el tema</td>
<td>Poco relacionado con o en contra del tema</td>
</tr>
</tbody>
</table>

**Link:** Channel students to plan their book club work to read and reread texts and use all they have learned about analyzing themes.

LE Plan Overview
### To Deepen Interpretation, Readers Can...

- Compare and contrast the way a theme develops in two different texts.
- Study settings, characters, and key scenes to develop new, stronger thinking about themes in two texts.
- Revise interpretations to make them more nuanced and precise.
- Compare how different characters connect to a common theme— in the same and in different texts.

### Para profundizar la interpretación, los lectores pueden...

- Comparar y contrastar cómo se desarrolla el tema en dos textos diferentes.
- Estudiar el escenario, los personajes, y las escenas claves para desarrollar pensamiento nuevo y más fuerte sobre los temas de los dos textos.
- Revisar las interpretaciones para que sean más matizadas y precisas.
- Comparar cómo se relacionan personajes diferentes con un tema común - en los mismos textos y en unos diferentes.

### Purposeful Practice

- Clubs read a short text from the bin thinking about characters and theme across two texts (short text and club book).
- Los clubes leen un texto corto de la caja pensando en los personajes y el tema a través de dos textos (texto corto y libro del club literario).
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.
- Los grupos se reúnen para compartir el club literario y reflexionar sobre lo que leen y escriben del texto.
  - Particularly jot about which characters best represent a particular theme through their thoughts, actions, and dialogue, and which characters work against the theme.
  - En particular, anote qué personajes representan mejor un tema en particular a través de sus pensamientos, acciones y diálogo, y cuáles son los personajes que actúan en contra del tema.
- Teacher confers with readers and/or meets with clubs teaching into considering characters who don’t support the theme.

### How to think about characters who seem to go against the main theme
1. This character is an example of how *not* to be. The author has included him/her to show readers a foolish or immoral way of being.
2. This character interacts with the main character mostly through conflict—and these conflicts help the main character figure out what he/she believes.
3. This character shows how complicated life really is. It may be necessary to revise thinking about the theme to include this character’s point of view because the author takes this character very seriously.

Cómo pensar en los personajes que parecen contradecir el tema principal

1. Este personaje es un ejemplo de cómo *no* ser. El autor lo ha incluido para mostrar una forma de ser ridícula o inmoral.
2. Este personaje se relaciona con el personaje principal mayormente a través del conflicto - y estos conflictos ayudan al personaje principal a determinar lo que cree.
3. Este personaje muestra lo complicada que es la vida en realidad. Puede ser necesario revisar el pensamiento sobre el tema para incluir el punto de vista del personaje porque el autor lo toma muy en serio.

**Share**

- Call students to the meeting area and explain that readers often revise their theme statements to include the perspective of multiple characters.
- Llame a los estudiantes al área de reuniones y explique que los lectores a menudo revisan sus declaraciones temáticas para incluir la perspectiva de varios personajes.

**To Deepen Interpretation, Readers Can...**

- Compare and contrast the way a theme develops in two different texts.
- Study settings, characters, and key scenes to develop new, stronger thinking about themes in two texts.
- Revise interpretations to make them more nuanced and precise.
- Compare how different characters connect to a common theme- in the same and in different texts.
- Revise your theme statement to include all characters’ perspectives.

Para profundizar la interpretación, los lectores pueden...
Comparar y contrastar cómo se desarrolla el tema en dos textos diferentes.
Estudiar el escenario, los personajes, y las escenas claves para desarrollar pensamiento nuevo y más fuerte sobre los temas de los dos textos.
Revisar las interpretaciones para que sean más matizadas y precisas.
Comparar cómo se relacionan personajes diferentes con un tema común - en los mismos textos y en unos diferentes.
Revisar tu oración temática para incluir las perspectivas de todos los personajes.

**Homework:** Readers, tonight for homework read on in your book to achieve your daily reading goal.
Then, turn back to the reading notebook page you created today. Look at your revised theme statement. Does it encompass that character’s beliefs, ideas, and feelings? If not, try to rewrite it again.
Now test out your new, improved theme with a few other characters in your book. How do those characters relate to this revised theme? Does your theme statement incorporate those characters’ perspectives? If not, try writing another theme statement that includes their perspectives. All of this work will make for great conversation with your club tomorrow!

**Evidence of Understanding**
- Students notebook entries related to characters in relation to themes, as well as revisions to theme statements
- Anecdotal notes from conferring with readers/groups related to characters who do not connect with the theme

**Session 18**

**Lesson Outcome**
Students will learn to pay attention to what an author writes and doesn’t write to learn more about a text.

**Language Outcome**
Students will orally share their noticing of what an author chooses to include, and not include. "The author chose to say _____. He/She did not say ______." "El autor decidió decir _____. Él / Ella no dijo ______." "Autor zdecydował się powiedzieć _____. On/Ona nie powiedział /-a ______." 

**Mini-Lesson**
*Language Acquisition Support:* Develop a TPR movement for the word **insight**

**Read** *Home of the Brave* (Herding, Traffic Jam before the lesson p.227-232)
**Spanish Suggestion** Nacer bailando by Alma Flor Ada (Chapter 20)

**Connect:** Play a quick game of 20 Questions with students. (Online 20?s game available [here](#)) (available in Polish)
- Explain that sometimes the best way to understand what something is to understand what it is not.
- A veces la mejor manera de comprender lo que es algo es comprender lo que no es.
Teach: In this session, you’ll teach students that readers think about the choices that authors make (and the ones they don’t) as a way to come to new insights about texts.

- “Today I want to teach you that it can be helpful to think about the choices authors make (and the one’s they don’t), as a way to come to new insights as readers.”
- Hoy les quiero enseñar que puede ser útil pensar en las decisiones que toman los autores (y las que no toman) como una manera de llegar a nuevos entendimientos como lectores.
- Model how you do this work in Home of the Brave, asking students to think along with you.

**Snow**

*When the flying boat returns to earth at last,*  
*I open my eyes and gaze out the round window.*  
*What is all the white? I whisper. Where is all the world?*

- Consider why the author made the day that Kek arrives in America cold and snowy? The author could have made it bright and sunny, but did not.
  - Do you see the way that I keep imagining alternatives--what Katherine Applegate could have done?
  - I wonder if the snow helps to create a mood--if it helps us to understand what Kek is feeling? He isn’t feeling warm and sunny. He is confused, alone. Because of the snow he can’t see anything and wonders, ‘Where is all the world?’ He’s never seen snow before which makes this whole ordeal even more confusing for him. Perhaps Katherine Applegate wants us to feel what Kek feels in this opening scene: cold, alone, and utterly confused.

**Nacer bailando:**

- Consider why the author started Lupe’s first day of school with so many thoughts about a map. The author could’ve focused in on Lupe and Margie’s feelings on the first day of school but she didn’t.
- Considere por qué el autor comenzó el primer día de escuela de Lupe con tantos pensamientos acerca de un mapa. El autor podría haber enfocado en los sentimientos de Lupe y Margie durante el primer día de clases, pero no lo hizo.
Active Engagement: Ask students to revisit the beginning of their books, asking what an author could have done but chose not to. Pide a los estudiantes que revisen el comienzo de sus libros, preguntando qué podría haber hecho un autor pero que no lo hicieron.

Link: Recap the work students just did and send them off to consider today's strategy as they look between their two texts.

### To Deepen Interpretation, Readers Can...

- Compare and contrast the way a theme develops in two different texts.
- Study settings, characters, and key scenes to develop new, stronger thinking about themes in two texts.
- Revise interpretations to make them more nuanced and precise.
- Compare how different characters connect to a common theme - in the same and in different texts.
- Revise your theme statement to include all characters' perspectives.
- Consider the choices the author could have made to better understand the ones they did make.

### Para profundizar la interpretación, los lectores pueden...

- Comparar y contrastar cómo se desarrolla el tema en dos textos diferentes.
- Estudiar el escenario, los personajes, y las escenas claves para desarrollar pensamiento nuevo y más fuerte sobre los temas de los dos textos.
- Revisar las interpretaciones para que sean más matizadas y precisas.
- Comparar cómo se relacionan personajes diferentes con un tema común - en los mismos textos y en unos diferentes.
- Revisar tu oración temática para incluir las perspectivas de todos los personajes.
- Considerar las decisiones que podría haber tomado el autor para comprender mejor las que sí tomó.

### Purposeful Practice

- Clubs read a short text from the bin thinking about author’s choices across two texts (short text and club book).
- Los clubes leen un texto corto de la caja pensando en los personajes y el tema a través de dos textos (texto corto y libro del club literario).
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.
- Los grupos se reúnen para compartir el club literario y reflexionar sobre lo que leen y escriben del texto.
  - Particularly jot about considering the choices the author could have made to better understand the ones they did make.
- Particularmente anote acerca de las opciones que el autor podría haber hecho para entender mejor los que hicieron.
- Teacher confers with readers and/or meets with clubs supporting students as they balance ambitious reading goals with rich interpretation. Continue to support volume; support students whose volume is dropping and the speedy readers in pausing to think.
- Mid-Workshop Teaching Point: Readers, here’s a quick tip. As you study the choices authors make, it can be helpful to put two parts of two texts side by side. For instance, if you are studying the beginning of text, you might put the lead of one story side by side with the lead of your second story (or poem or song) and study those next to each other. If you are studying a scene where a character's problem is revealed or where he or she has to make an important decision, see if there is a similar kind of place in your second text and put those side by side. By doing this, you can study the different choices authors make in similar parts of a text.

<table>
<thead>
<tr>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Explain to students that as their reading becomes more ambitious, it is important to keep their goals in mind and to self-assess their reading work.</td>
</tr>
<tr>
<td>- Provide students the “Inferring About Characters” / Spanish Narrative Reading Learning Progression (p. 11) and “Analyzing Author’s Craft” / Spanish Narrative Reading Learning Progression (p. 16) strands of the Narrative Reading Learning Progression.</td>
</tr>
<tr>
<td>- Coach students as they work, helping them to both assess and set goals.</td>
</tr>
<tr>
<td>- <strong>Homework:</strong> Readers, tonight you’ll have a chance to continue assessing your own reading. Continue working with your club books, and spread out your reading materials, such as Post-its, recent notebook entries, and work created with your club.</td>
</tr>
<tr>
<td>- Refer to the “Inferring About Characters” and “Analyzing Author’s Craft” strands of the Narrative Reading Learning Progression that you pasted into your reading notebooks in class. As you reread the progressions, analyze the thinking and writing work you’ve been doing as a reader.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evidence of Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Students’ notebook entries related to the choices the author made and did not make</td>
</tr>
<tr>
<td>- Anecdotal notes from conferring with students related to interpretation and volume of reading</td>
</tr>
</tbody>
</table>

**Session 19**

[LE Plan Overview](#)
<table>
<thead>
<tr>
<th>Lesson Outcome</th>
<th>Students will learn to study how an author advances their goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language Outcome</td>
<td>Students will share their noticings about how the author advanced their goals. Narrative writers aim toward goals such as… Narrative writers use techniques such as…</td>
</tr>
</tbody>
</table>
| Mini-Lesson | **Language Acquisition Support:** Develop a TPR movement for the word *technique*

Read *Home of the Brave* (Cops, Zoo, Homecoming, Reader’s Guide, Background, Historical Context before the lesson p.233-sections noted at end of book)

Spanish Suggestion: *Nacer Bailando* (Read chapter 21)

**Connect:** Liken the work that authors do to the work that students have done in the writing workshop--working hard to craft narratives that are meaningful.

**Teach:** *In this session, you’ll teach students that one way readers analyze a literary text is to study the author’s goals and how he or she achieves them in specific parts of the text.*

- “Today I want to teach you that when you study a text, it can be illuminating to study the author’s goals and the techniques he or she uses to achieve them. One way to do this is by focusing in on a part where the author seems to be trying to achieve something and asking how.”
- “Hoy les quiero enseñar que cuando estudian un texto, puede ser revelador estudiar los objetivos del autor y las técnicas que utiliza para lograrlos. Una forma de hacer esto es centrándose en una parte en la cual el autor parece estar intentando lograr algo y preguntando cómo.”
- Boost students’ academic and literary vocabulary by introducing language to talk about techniques and goals.
  - [Narrative Writers Aim Towards Goals](#)
  - [Narrative Writers Use Techniques Such As...](#)
Narrative Writers Aim Towards Goals Such As...

<table>
<thead>
<tr>
<th>Provide the context/background information</th>
<th>Introduce the characters</th>
<th>Show the character's motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Illustration" /></td>
<td><img src="image2" alt="Illustration" /></td>
<td><img src="image3" alt="Illustration" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stir empathy</th>
<th>Create the setting</th>
<th>Build a mood</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Illustration" /></td>
<td><img src="image5" alt="Illustration" /></td>
<td><img src="image6" alt="Illustration" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Set up the problem</th>
<th>Raise the stakes</th>
<th>Build suspense</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image7" alt="Illustration" /></td>
<td><img src="image8" alt="Illustration" /></td>
<td><img src="image9" alt="Illustration" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Get readers predicting</th>
<th>Support the theme</th>
<th>Show the resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image10" alt="Illustration" /></td>
<td><img src="image11" alt="Illustration" /></td>
<td><img src="image12" alt="Illustration" /></td>
</tr>
</tbody>
</table>
### Los escritores de textos narrativos tienen objetivos tales como

<table>
<thead>
<tr>
<th>Proporcionar el contexto/los antecedentes</th>
<th>Presentar a los personajes</th>
<th>Mostrar los motivos del personaje</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provocar empatía</td>
<td>Crear el escenario</td>
<td>Crear el ambiente</td>
</tr>
<tr>
<td>Establecer el problema</td>
<td>Aumentar la apuesta</td>
<td>Aumentar la anticipación</td>
</tr>
<tr>
<td>Animar a los lectores a que hagan predicciones</td>
<td>Apoyar el tema</td>
<td>Mostrar la resolución</td>
</tr>
</tbody>
</table>

### Autorzy narracji dążą do celów takich jak...

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Zmus czytelników do przewidywania.</td>
<td>Wspieraj temat.</td>
<td>Pokaż rozwiązanie.</td>
</tr>
</tbody>
</table>

**LE Plan Overview**
Narrative Writers
Use Techniques Such As...

<table>
<thead>
<tr>
<th>Flashback &amp; flashforward</th>
<th>Multiple plot lines</th>
<th>Inner thinking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dialogue</td>
<td>Revealing actions</td>
<td>Multiple points of view</td>
</tr>
<tr>
<td>1st person narrator</td>
<td>Reader knows MORE than the character</td>
<td>Description</td>
</tr>
<tr>
<td>Metaphor</td>
<td>Tone</td>
<td>Symbolism</td>
</tr>
</tbody>
</table>
Los escritores de textos narrativos utilizan técnicas tales como

<table>
<thead>
<tr>
<th>Flashback y adelanto rápido</th>
<th>Múltiples tramas</th>
<th>Pensamiento interior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diálogo</td>
<td>Acciones reveladoras</td>
<td>Múltiples puntos de vista</td>
</tr>
<tr>
<td>Narrador de primera persona</td>
<td>El lector sabe más que el personaje</td>
<td>Descripción</td>
</tr>
<tr>
<td>Metáfora</td>
<td>Tono</td>
<td>Simbolismo</td>
</tr>
</tbody>
</table>

Model: First identify some of the goals Katherine Applegate seemed to be attempting to achieve. Use the opening scene from *Home of the Brave*. Share how she was most likely trying to introduce this character and show us how scared and confused Keke was. “Maybe she even wanted us to empathize with him—to understand and share his feelings. But to achieve her goal, she used certain writerly techniques. Descriptive Details: “swirling snow”; Dialogue: “Kek whispers, ‘Where is all the world?’”; First-person narrator.”

“Do you see the way I did that? First I identified some of the goals Katherine Applegate seemed to be attempting to achieve. Then I studied her writing for techniques she used to achieve those goals. To stir empathy in us as readers, Katherine Applegate uses several techniques as a writer.”

Nacer bailando:
Model: First identify some of the goals Alma Flor Ada seemed to be attempting to achieve. Use the opening chapter from *Nacer bailando*. Share how she was most likely trying to introduce these characters and show us how scared Lupe was and how confused Margie was. “Maybe she even wanted us to empathize with them—understand and share their feelings. But to achieve her goal, she used certain writerly techniques like descriptive details, dialogue, first-person narrator.

“Do you see the way I did that? First I identified some of the goals Alma Flor Ada seemed to be attempting to achieve. Then I studied her writing for techniques she used to achieve those goals. To stir empathy in us as readers, Alma Flor Ada uses several techniques as a writer.”

Primero identifique algunos de los objetivos que Alma Flor Ada parecía estar tratando de lograr. Utilice el primer capítulo de *Nacer bailando*. Comparta lo que ella estaba tratando de introducir el problema y nos muestra los nervios de Lupe y la confusión de Margie. “Tal vez quería que nosotros le teníamos empatía con ellas - que entendieramos sus sentimientos.”

Técnicas- Detalles descriptivas: Lupe sonrió con timidez pero siguió mirando hacia abajo y contestó en un tono que apenas podía oírse Dialogo: -Pero y ase lo he explicado, señorita Jones, no se mucho español. Yo nací en Texas.-

¿Vieron cómo lo hice? Primero identifiqué algunos objetivos que parecía intentar lograr Alma Flor Ada. Después estudié las técnicas de escribir que utilizó para lograr esos objetivos. Para provocarnos empatía como lectores, Alma Flor Ada utiliza varias técnicas como escritor(a).

Active Engagement: Ask students to study another part of *Home of the Brave/Maria Isabel*, thinking about the goals and techniques the author has used.

Link: Restate today’s teaching point and add it to the anchor chart while reminding students of all they have learned.

**To Deepen Interpretation, Readers Can...**

- Compare and contrast the way a theme develops in two different texts.
- Study settings, characters, and key scenes to develop new, stronger thinking about themes in two texts.
- Revise interpretations to make them more nuanced and precise.
- Compare how different characters connect to a common theme- in the same and in different texts.
- Revise your theme statement to include all characters’ perspectives
- Consider the choices the author could have made to better
understand the ones they did make.
- Study an author’s goals and techniques.

**Para profundizar la interpretación, los lectores pueden…**
- Comparar y contrastar cómo se desarrolla el tema en dos textos diferentes.
- Estudiar el escenario, los personajes, y las escenas claves para desarrollar pensamiento nuevo y más fuerte sobre los temas de los dos textos.
- Revisar las interpretaciones para que sean más matizadas y precisas.
- Comparar cómo se relacionan personajes diferentes con un tema común - en los mismos textos y en unos diferentes.
- Revisar tu oración temática para incluir las perspectivas de todos los personajes.
- Considerar las decisiones que podría haber tomado el autor para comprender mejor las que sí tomó.
- Estudiar los objetivos y técnicas de un autor.

**Purposeful Practice**
- Clubs read across multiple texts, reading as a close, interpretive reader.
- Students read across texts for at least 20 minutes, jotting important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects.
  - Particularly jot about the goals an author has and techniques used to achieve them.
- Groups meet for book club sharing and reflecting on what they read and wrote about the text.
- Teacher confers with readers and/or meets with clubs helping students dig deeper, attending to the text and looking for patterns.

**Share**
- Guide students to look across their texts to compare how authors wrote them.

**When Comparing Craft across Texts, Readers Might Say…**
- The theme of both texts is ______. ______ (author A) shows this by ______ while ________ (author B) uses ________.
- Both authors use _______ as a technique. ________ (author A) uses it to ________ while ________ (author B) uses it to ________.
- Both authors have the goal of ________. One does it by ________. The other does this by ________.

**Cuando comparan la técnica entre dos textos, los lectores podrían decir…**
- El tema de los dos textos es ________. _____ (autor A) lo demuestra _____ mientras que (autor B) utiliza _____.
- Los dos autores utilizan _____ como una técnica. _____ (autor A) lo utiliza para _____ mientras que _____ (autor B) lo utiliza para _____.
- Los dos autores tienen el objetivo de ____. Uno lo hace ____. El otro lo hace ____.
**Homework:** Readers, tonight think about your club’s conversation today. Then write an entry comparing and contrasting how each author wrote his or her texts. Be sure to explain how those techniques helped them to forward the theme and other goals.

- Use the prompts from today’s share to help you.
- When Comparing Craft across Texts, Readers Might Say . . .
- The theme of both texts is ___________. ___________ (author A) shows this by ___________ while ___________ (author B) uses ___________.
- Both authors use _______ as a technique. ___________ (author A) uses it to ___________ while ___________ (author B) uses it to ___________.
- Both authors have the goal of _______. One does this by _______. The other does this by _______.

### Evidence of Understanding
- Students jots related to the goals an author has and techniques used to achieve them
- Anecdotal notes from conferring with readers/clubs related to digging deeper, attending to the text and looking for patterns

### Session 20 Reader Celebration

**Lesson Outcome**

Students will learn that readers share their thoughts about literature.

**Language Outcome**

Students will orally share a piece of literature, and their thoughts around it.

**Mini-Lesson**

Connect: Ask students to make connections between three texts.

- “Last night, I was rummaging through some papers and came upon this poem by Langston Hughes. I thought it was amazing and wanted to share it with you today."

**Dreams**

*By Langston Hughes*

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Ask students to think about any connection they see between “Dreams,” *Fly Away Home*, and *Home of the Brave*.
- Give students time to talk in their clubs and then as a class to explore the symbol of the bird. What does a ‘broken-winged bird’ stand for?
- How does Langston Hughes’s description of snow connect to Kek’s experience with snow? Is it similar? Different?

Connect: Ask students to make connections between three texts.

- “Anoche estaba rebuscando algunos papeles y encontré este poema de Langston Hughes. Me parecía fantástico y quería compartirlo con ustedes.”

**SUEÑOS**

Intenta cumplir tus sueños
Porque si los sueños mueran
La vida será como un pájaro de alas quebradas
Inepto para el vuelo.

Intenta cumplir tus sueños
Porque cuando los sueños se marchen
La vida quede como un campo yermo
Congelado de nieve.

- Pida a los alumnos que piensen en cualquier conexión que vean entre “Dreams”, *Fly Away Home* y *Home of the Brave*.
  - Dele tiempo a los estudiantes para que hablen en sus clubes y luego, como clase, para explorar el símbolo del pájaro. ¿Qué significa un pájaro de alas rotas?
- ¿Cómo se relaciona la descripción de nieve de Langston Hughes con la experiencia de Kek con la nieve? ¿Es igual? ¿Diferente?

**Nacer bailando:**

- Ask students to think about any connection they see between “Sueños,” *La Luna de Limón*, and *Nacer bailando*. Pida a los alumnos que piensen en cualquier conexión que vean entre “Sueños”, *La
Luna de Limón, y Nacer bailando.

- Give students time to talk in their clubs and then as a class to explore the symbol of the bird. What does a ‘broken-winged bird’ stand for.
- Dele tiempo a los estudiantes para que hablen en sus clubes y luego, como clase, para explorar el símbolo del pájaro. ¿Qué significa un pájaro de alas rotas?
- How does Langston Hughes’s poem about dreams connect to Margie’s dream or Lupe’s dream in the story? Is it similar? Different?
- ¿Cómo se relaciona el poema de Langston Hughes sobre los sueños con el sueño de Margie o Lupe en la historia? ¿Es igual? ¿Diferente?

Teach/Active Engagement: In this session, you could invite your students to participate in a literary salon as a fun way to show off their new, sophisticated thoughts about literature.

In order to foster collaboration amongst Dual Language and General education classrooms, it is recommended that you collaborate with your grade level team to bring the classes together for this celebration when possible.

- “Today I want to invite you to participate in a literary salon as a fun way to show off your new, sophisticated thoughts about literature.”
- Hoy les quiero invitar a participar en un salón literario como una manera divertida de sacar a lucir sus nuevos pensamientos sofisticados sobre la lectura.
- Explain to students that just as you were anxious to share this poem with them, readers often feel compelled to share passages, thoughts, ideas, and more with fellow readers. Readers talk about books all the time. They love to talk about the literary craft, technique, and style in book reviews and blogs. People write about books in newspapers like The New York Times and magazines like The New Yorker, and on websites like Amazon.com and Goodreads. One of the most famous ways to discuss literature is in a literary salon. This is a kind of party where writers and intellectuals discuss books and other literary topics.
- Al igual que tenía muchas ganas de compartir este poema con ustedes, a menudo los lectores se sienten impulsados a compartir fragmentos, pensamientos, ideas y más con sus lectores compañeros. Los lectores hablan de los libros todo el tiempo. Les encanta hablar de la maestría literaria, técnica y estilo en reseñas de libros y blogs. La gente escribe sobre libros en periódicos como The New York Times y revistas como The New Yorker, y en sitios en la web como Amazon.com y Goodreads. Una de las formas más famosas de hablar de la literatura es en un salón literario. Éste es un tipo de fiesta en la cual los escritores e intelectuales hablan de libros y otros temas literarios.

- Literary salons began back in the seventeenth century and still happen today. Salons are often made up of authors that get together to talk about the ideas and craft moves in their books.
- Los salones literarios empezaron en el siglo diecisiete y todavía tienen lugar hoy en día. Los salones consisten a menudo en autores que se reúnen para hablar de las ideas y los giros.
Today, I thought it’d be fun to celebrate the end of our unit by taking part in our own literary salons. Hoy pensé que sería divertido celebrar el final de nuestra unidad participando en nuestros propios salones literarios.

○ To get the salon started, you may want to break up each book club and create new groups, with 6-7 students in each. And of course, to add to the sense of celebration, you might bring in some apple cider or hot chocolate for students to sip on as they chat!
○ Para comenzar el salón, es posible que desee separar cada club literario y crear grupos nuevos, con 6-7 estudiantes en cada uno. Y, por supuesto, para agregar al sentido de la celebración, puede traer una sidra de manzana o chocolate caliente para los estudiantes a disfrutar mientras charlan!

### Purposeful Practice
- Students participate in literary salons. Students can carry their narrative goal-and-technique cards around with them to guide their conversations as they chat.
- Teacher provides support as needed.

### Share
- Congratulate each of them on the collaboration and dedicated work that went into their clubs and into their rich, interpretive work.

### Evidence of Understanding
- Anecdotal notes taken while observing literary salons

### Optional Extended Response Assessments

### Post-assessment
- Postassessment / Post Assessment Spanish Text / Post Assessment Spanish Questions
- Postassessment Sample Responses
- Postassessment Student Rubrics
- Learning Progression
- Rubric (Rubric was developed by selecting the relevant skills from the Reading Progressions)
  - Reading Progression Literature 2-6
  - Spanish Reading Progression Literature 2-6

### Bridge & Extension
**Dual Language: ([Link for Bridge Implementation](#))**
Before starting continuing to LE 2 a Bridge should be implemented for the purpose of assuring that the students make the explicit transfer to the other language (Biliteracy). The following is a sequence that outlines the required components of an effective Bridge. If you would like further support, please reach out to your instructional coach.
<table>
<thead>
<tr>
<th>Common Core ELA Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading Informational</strong></td>
</tr>
<tr>
<td>● RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</td>
</tr>
<tr>
<td>● RI.5.10 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 4-5 text complexity band independently and proficiently.</td>
</tr>
<tr>
<td><strong>Reading Literature</strong></td>
</tr>
<tr>
<td>● RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</td>
</tr>
<tr>
<td>● RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</td>
</tr>
<tr>
<td>● RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</td>
</tr>
<tr>
<td>● RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</td>
</tr>
<tr>
<td>● RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</td>
</tr>
<tr>
<td>● RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described.</td>
</tr>
<tr>
<td>● RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</td>
</tr>
<tr>
<td>● RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</td>
</tr>
<tr>
<td>● RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.</td>
</tr>
<tr>
<td><strong>Reading Foundational</strong></td>
</tr>
<tr>
<td>● RF.5.3 Know and apply grade-level phonics and word analysis skills in decoding words.</td>
</tr>
<tr>
<td>● RF.5.4 Read with sufficient accuracy and fluency to support comprehension.</td>
</tr>
<tr>
<td><strong>Speaking &amp; Listening</strong></td>
</tr>
<tr>
<td>● SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</td>
</tr>
<tr>
<td>● SL.5.2 Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</td>
</tr>
<tr>
<td>● SL.5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</td>
</tr>
<tr>
<td>● SL.5.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts</td>
</tr>
</tbody>
</table>
and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

- **SL.5.6** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

| Language                  | L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  
|                          | L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.  
|                          | L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.  
|                          | L.5.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.  
|                          | L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
|                          | L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).  

| Writing                   | W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.  
|                          | W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.  
|                          | W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.  
|                          | W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)  
|                          | W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 here.)  
|                          | W.5.9.A Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").  
|                          | W.5.10 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.