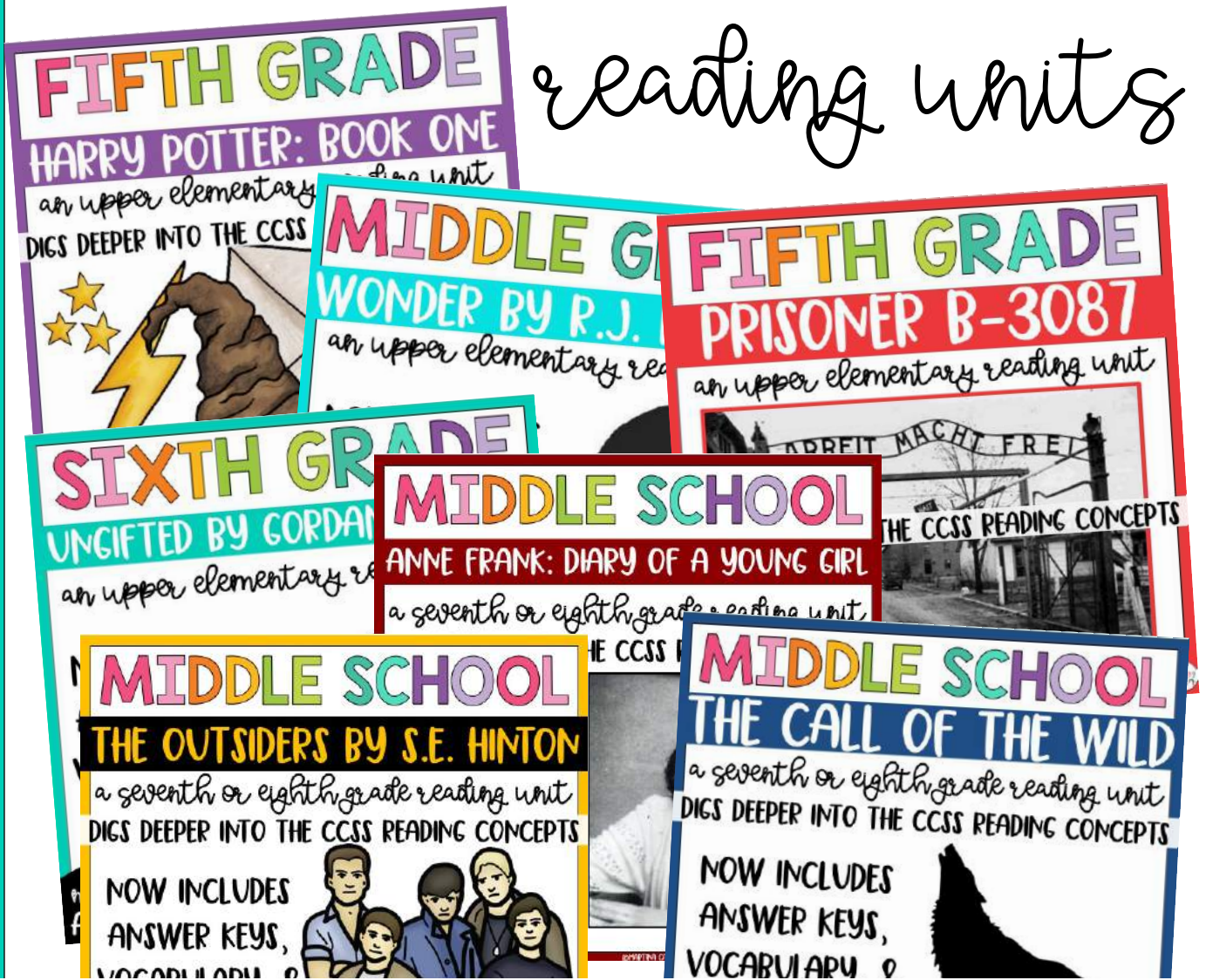


the hungry TEACHER

reading units



THESE UNITS HAVE ALL GONE THROUGH HUGE UPDATES. THE FOLLOWING PAGES WALK YOU THROUGH THE UPDATES, THE UNITS THEMSELVES, FAQs, AND MORE!

ADD-ONS

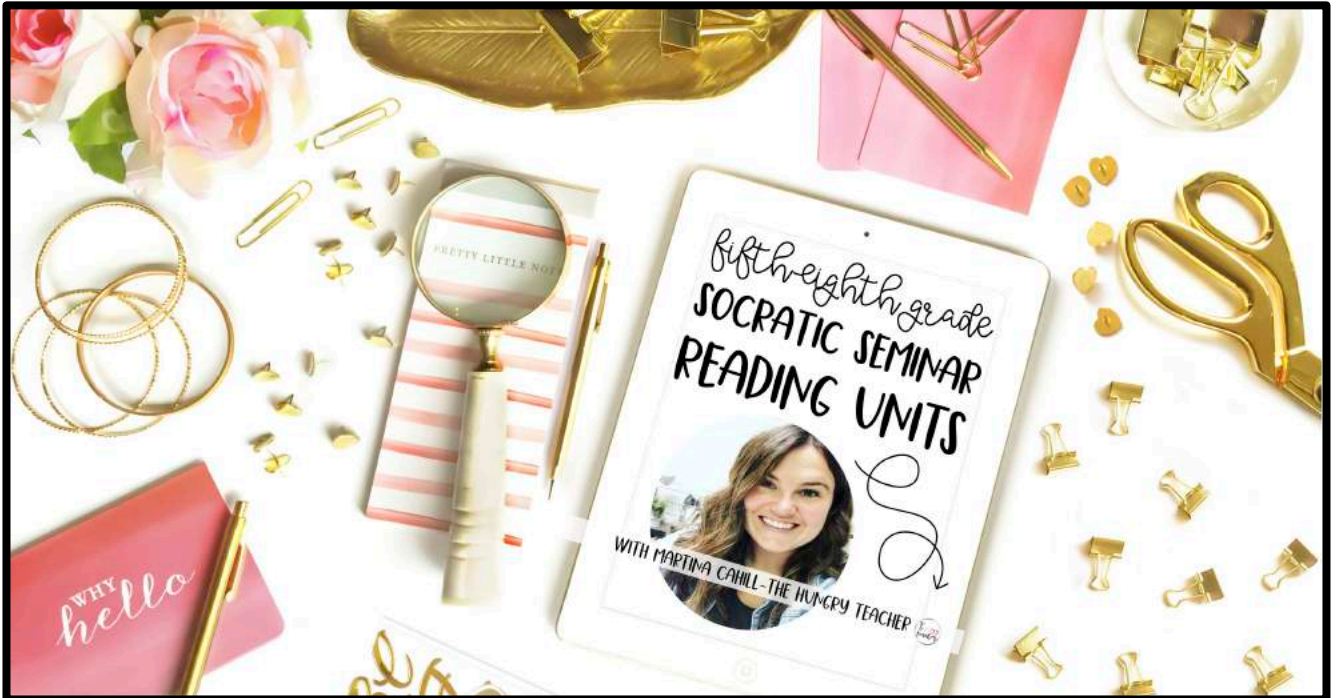


fifth-eighth

SOCRATIC

SEMINAR UNITS

exclusive facebook group



[HTTPS://WWW.FACEBOOK.COM/GROUPS/231903498158276](https://www.facebook.com/groups/231903498158276)

Common Core Standards	6 th Grade	7 th Grade	8 th Grade
		Literature: 1, 4, 5, 9, 10 Writing: 1, 2	Literature: 1, 4, 5, 9, 10 Writing: 1, 2
Learning Target	<ul style="list-style-type: none"> I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. I can compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. I can write arguments to support claims with clear reasons and relevant evidence. I can write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 		
Guiding Question	1. What does the poem, "Rules of Dining," reveal about their living situation during this time period?		
Interpretive Question	1. How do some of the poems reveal their living situation, their relationships with each other, and the type of characters they are? Give specific examples.		
Hook Question	1. Why do you think this book is called, <i>Out of the Dust</i> ?		
Comprehension Questions	1. What type of rhyme is used in, "Fifty Miles South of Home"? Partial or complete? Partial rhymes. 2. What does the poem, "Rules of Dining," reveal about their living situation during this time period? Everything is always covered in dust. 3. What does the poem, "State Tests," reveal about Billie Jo's relationship with her mother? Her mother is hard on her, but wants her and expects her to do well.		
Comprehension Questions	7. What does the poem "Losing Livie" tell us about the narrator? She wants to leave her home too. 8. How does the structure of the poem, "On Stage," contribute to its meaning? It's almost like the poem, is moving around to the beat of the music. 9. Who's F.D.R.? Franklin D. Roosevelt (the president at the time). 10. What does the poem, "Not Too Much To Ask," reveal about the time period? What does it reveal about Billie Jo's mother? It reveals that times are tough, but people like Billie Jo's mother are still willing to help when they can.		
Learning Period	1. Present the guiding question. 2. Read pages 1-19 together as a class. 3. Cover important vocabulary while reading. 4. Have students do a five minute quick write to the interpretive question. 5. Students present their ideas in a Socratic Seminar. 6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.		
Closing	1. Ask students to share their thinking aloud.		

EXAMPLE OF A LESSON PLAN

EACH LESSON PLAN INCLUDES:

- 5TH, 6TH, 7TH, AND/OR 8TH GRADE CCSS LITERATURE AND WRITING STANDARDS.
- LEARNING TARGETS
- GUIDING, INTERPRETIVE, AND HOOK QUESTIONS.
- COMPREHENSION QUESTIONS (WITH SUGGESTED ANSWERS)
- LEARNING PERIOD LAYOUT
- CLOSING

example of standards page

THE CCSS STANDARD ALIGNMENT IS INCLUDED IN EACH UNIT. THE WRITING STANDARDS ARE INCLUDED AND THEN LITERATURE OR INFORMATIONAL READING STANDARDS ARE INCLUDED BASED ON THE NOVEL'S GENRE.

6th Grade

Writing Standard	Lessons
6.W.1 Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
6.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13

READING LITERATURE STANDARD	LESSONS
5.RL.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	3, 4, 9, 14, 15

7th Grade

6 th Grade Reading Literature Standard	Lessons
6.RL.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	1, 2, 3, 4, 5
6.RL.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	5, 9, 11, 12

8th Grade

7 th Grade Reading Literature Standard	Lessons
7.RL.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	1, 2, 3, 4, 5
7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide a summary of the text.	5, 9, 11, 12

8 th Grade Reading Literature Standard	Lessons
8.RL.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text	1, 2, 3, 4, 5
8.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	5, 9, 11, 12
8.RL.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	3, 7, 11
8.RL.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	1, 2, 3, 4, 5
8.RL.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	2, 4, 10
8.RL.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	1, 6, 12
8.RL.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	13
8.RL.8 (not applicable to literature)	N/A
8.RL.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	2, 8, 13
8.RL.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	1, 2, 3, 4, 5

EACH STANDARDS PAGE IS BROKEN DOWN BY GRADE, LESSON, AND STANDARDS. IF THE UNIT IS MADE FOR MULTIPLE GRADES, THERE IS A SEPARATE STANDARDS PAGE FOR EACH GRADE.

what has been added or updated?

If you have owned these units for a long time, I am so sorry for the long overdue updates. I made them when I taught fifth grade and I just kept switching grades. I can say, I feel like it was worth the wait, because I added SO MANY new resources and components to each one.

SUGGESTED ANSWERS AND SUGGESTED VOCABULARY

LESSON ONE	
Comprehension Questions Suggested Answer Keys	
<p>Questions</p> <ol style="list-style-type: none"> 1. What point of view is the story told from? How do you know? 2. What can we infer about the time frame they live in, based on evidence from the text? 3. How are Flint, Michigan and Alabama different? Evidence from the text? 4. How are Momma and Dad different, based on the evidence from the text? 5. Compare and contrast the narrator and his brother, Byron. 6. What is the Watson family like, based on evidence from the text? 	<p>Suggest Answers</p> <ol style="list-style-type: none"> 1. First person, Kenny's point of view. Kenny uses "I" and "we" ("We all huddled as close as we could because we knew Dad was going to try to make us forget about being cold...") 2. We can infer the Watsons live in 1963. (Kenny mentions "new 1963 cars.") 3. Flint, MI is colder than Alabama. (Momma says that Flint is like living in an igloo, and she should have listened to Moses and stayed in AL.) Alabama has more racial tension (Dad mentions "Colored Only" bathrooms) 4. Momma is more serious, and Dad is a jokester. (Dad tells the story of Hambone Henderson, and Momma covers her teeth and tries not to laugh after scolding Dad.) 5. Byron is a "juvenile delinquent" that's "cold" and mean. Kenny gets picked on and doesn't stand up for himself. They both are members of the Watson family. 6. The title of Chapter 1 calls the Watson's "weird". Byron sticks his tongue to the mirror and Dad does silly impressions. The Watson's also do not have a lot of money. They rent their home, the heat goes out, and they drive a beat up car.
Vocabulary Word Suggestions	
<ol style="list-style-type: none"> 1. Generate - cause 2. Icebox - refrigerator 3. Square - slang for old-fashioned, dull 4. Juvenile - young person 5. Delinquent - someone who commits or may commit a crime 	

Each unit now has suggested answers for the comprehension questions. I have also added five suggested vocabulary words for each lesson.

Day 1 of 13	Out of the Dust			Pages 1-19
Common Core Standards	6 th Grade	7 th Grade	8 th Grade	
	Literature: 1, 4, 6, 10 Writing: 1, 2	Literature: 1, 4, 6, 10 Writing: 1, 2	Literature: 1, 4, 6, 10 Writing: 1, 2	
Learning Target	<ul style="list-style-type: none"> • I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • I can analyze how an author develops and contrasts the points of view of different characters or narrators in a text. • I can write arguments to support claims with clear reasons and relevant evidence. • I can write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 			
Guiding Question	1. What point of view is the story told from? Who is the narrator?			
Interpretive Question	1. How does Billie Jo telling the story, influence how the story is told? How would it be different if someone like her mother or father told the story?			
Hook Question	1. What do you know about the Dust Bowl?			
Comprehension Questions	<ol style="list-style-type: none"> 1. How is this book's format unique? It's written in verse (like poetry). 2. Why do you think the author chose to write this book in verse? 3. What point of view is the story told from? Who is the narrator? First person point of view. Billie Jo (daughter of a farmer who wanted a boy). 4. How was Billie Jo Born? In the kitchen of her parent's home because she came too fast for the doctor. 5. How old will Billie Jo be when her new sibling is born? 14 6. Why is Billie Jo upset about all the rabbits being killed by Mr. Noble and Mr. Romney? They're basically killing for the sake of competition, and because the rabbits are eating stuff they shouldn't (but humans keep plowing up their food anyway). 			

Some answer keys are a separate page found after the lesson, while others have them included right on the original lesson plan.

what has been added or updated?

DISPLAY SLIDES FOR THE GUIDING AND INTERPRETIVE QUESTIONS.

LESSON 1

INTERPRETIVE QUESTION

How does Billie Jo telling the story, influence how the story is told? How would it be different if someone like her mother or father told the story?



Over the years, we found that students were asking, "What's the question again?" over and over again. For way too long I just put my lesson plan up on the overhead projector, so they could see the question.

LESSON 1

GUIDING QUESTION

**What point of view is the story told from?
Who is the narrator?**



Now we have added editable PowerPoint slides, PDF slides, or the JPEG picture versions to upload to Google classroom.

what has been added or updated?

DIGITAL NOTEBOOKS FOR STUDENTS



DATE:	RESPONSE #:	INTERPRETIVE QUESTION:
NOVEL:		
GUIDING QUESTION:		INTERPRETIVE QUESTION RESPONSE:
GUIDING QUESTION RESPONSE:		

Fillable Google Slides student reading response notebooks for digital and distance learning.

Students can type their reading responses and vocabulary work into the fillable boxes. Teachers can add or take away as many pages as needed and/or make a new digital "notebook" for each new unit.

DATE:	VOCABULARY		
NOVEL:			
Word (Pg. #) Part of Speech	Definition	Sentence	Illustration
Word (Pg. #) Part of Speech	Definition	Sentence	Illustration
Word (Pg. #) Part of Speech	Definition	Sentence	Illustration
Word (Pg. #) Part of Speech	Definition	Sentence	Illustration

what has been added or updated?

EDITABLE AND DIGITAL GRADING RUBRICS FOR TEACHERS

Reading Response Rubrics

I used the rubric on the next page to periodically grade my students' reading response notebooks. I like this first one because it assessed their reading, writing, and language each time.

There are also some other rubrics for you to use if you wanted to focus on specific standards and subjects each time you graded them.

I checked them every two or three weeks during our unit, so it worked out to be three times during the reading of the book.

My teaching partner sometimes has her students grade each others, which I do occasionally. This is a great way for students to think about their audience and notice what you are looking for when you are grading.

Rubric 1	Great for when you collect reading notebooks and are grading them in general. Assesses reading, writing, and language standards all on one rubric (this is what I typically use).
Rubric 2	Great for assessing their argumentative writing skills.
Rubric 3	Great for assessing their informative/expository writing skills.
Rubric 4	Great for assessing their narrative writing skills.
Rubric 5	Great for assessing how they show growth in their writing each day. This is perfect for this unit because the students do their quick write, get feedback and information from their peers, and then go back and write to make their writing better.
Rubric 6	Great for assessing students on the language standards and on their vocabulary.
Rubric 7	Great for assessing students' comprehension of literature.
Rubric 8	Great for assessing students' comprehension and analysis of informational texts.

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All eight reading response rubrics come in three versions:

1. PDF for easy printing
2. Editable PowerPoint version
3. Editable Google slides version. I insert these into students' digital notebook responses and grade in Google Slides.

Reading Response Rubric (Reader's Notebook)

Name: _____ Date: _____

Component	Trait	Score 0-4
Reading Literature 5.RL.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	
Reading Literature 5.RL.10	Read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.	
Opinion Writing 5.W.1	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.	
Informative Writing 5.W.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Use precise language and domain-specific vocabulary to inform about or explain the topic.	
Narrative Writing 5.W.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	
Language 5.L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	
Language 5.L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	
Language 5.L.6	Acquire and accurately use grade-appropriate general academic and domain-specific words and phrases.	
Strength		
Goal		
Grade		

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Reading Response Rubric (Reader's Notebook)

Component	Trait	Score 0-4
Reading Literature 5.RL.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	
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Opinion Writing 5.W.1	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.	
Informative Writing 5.W.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Use precise language and domain-specific vocabulary to inform about or explain the topic.	
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Language 5.L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	
Language 5.L.6	Acquire and accurately use grade-appropriate general academic and domain-specific words and phrases.	
Strength		
Goal		
Grade		

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what has been added or updated?

SMALL GROUP OR INDIVIDUAL CONFERENCE ANECDOTAL NOTES

FOCUSED
small group

MONTH/WEEK: _____
 UNIT: _____
 TEXT: _____
 SKILLS: _____
 GRADE: _____ PERIOD: _____

intervention	SKILLS AND ACTIVITIES TO USE:	STUDENTS:
proficient	SKILLS AND ACTIVITIES TO USE:	STUDENTS:
enrichment	SKILLS AND ACTIVITIES TO USE:	STUDENTS:

MARTINA CHILL - THE HUNGRY TEACHER

Some anecdotal note catchers have been added for teachers.

One is for collecting notes while you are grading notebooks, doing quick checks, or observing Socratic Seminars.

Students who need support or enrichment can be placed in small groups based on skills you notice during these teaching practices. Or they can just help guide whole-class instruction.

If you do form small groups, then the second is for taking notes while conducting the small group lesson or individual conferences.

SMALL GROUP
instruction

WEEKLY ANECDOTAL

M T W R F DATE: _____
 GRADE: _____ PERIOD: _____

<input type="checkbox"/> INTERVENTION <input type="checkbox"/> PROFICIENT <input type="checkbox"/> ENRICHMENT GROUP MEMBERS:	ACTIVITY/LESSON/TEACHING POINT NOTES:	REFLECTION/NEXT TIME
<input type="checkbox"/> INTERVENTION <input type="checkbox"/> PROFICIENT <input type="checkbox"/> ENRICHMENT GROUP MEMBERS:	ACTIVITY/LESSON/TEACHING POINT NOTES:	REFLECTION/NEXT TIME
<input type="checkbox"/> INTERVENTION <input type="checkbox"/> PROFICIENT <input type="checkbox"/> ENRICHMENT GROUP MEMBERS:	ACTIVITY/LESSON/TEACHING POINT NOTES:	REFLECTION/NEXT TIME

MARTINA CHILL - THE HUNGRY TEACHER

frequently asked questions

WHEN DO YOU ASK THE HOOK QUESTION? HOW DO YOU HAVE STUDENTS RESPOND?

- I ask the question before we start reading (verbally) just to get them "hooked" on the chapter(s). Sometimes I don't ask it.
- I don't make them write anything.

DO YOU HAVE ASSESSMENTS?

- I think when teachers ask this, they are looking for a comprehension/summative assessment for the novels. These are simply not those kind of units. From a teaching philosophy standpoint, the novels are used as the tool that helps students dig deeper into literature and informational reading standards, plus the writing standards. The students have to understand and comprehend the novel in order to be able to discuss and write the reading responses. The rubrics are the assessments.

WHAT IS THE DIFFERENCE BETWEEN THE CURRICULUM BUNDLES AND THE GROWING BUNDLES?

- The growing bundle only has the novel reading units. It does contain all my 5th grade reading units (14 of them) or my 6th grade reading units (10 of them). **Anytime I make a new reading unit, it will be added to the growing bundle.**
- The curriculum has 10 pre-selected reading units (all genres) but also 40 lessons to teach literature terms and informational terms as well. Some people get the growing bundle (to have more options for reading units) and then purchase the literature and informational units separately! **The curriculum does not get additional units added (it does get updates though!)**
- If you are looking for your reading lessons and materials done for the year, then the curriculum. If you want more flexibility, get the growing bundle and then get the informational and literature units later if you need them.

frequently asked questions

WHAT SHOULD I BE READING WHILE WE DO THE LITERATURE UNIT?

- Whatever you want! You could use a different read aloud novel that's not in the units, picture books, or even short films online. *Wonder* has been added as a "bonus" unit, so that could be your read aloud for this unit.
- The literature unit is meant to be the foundation for all the novel studies/reading units. You are using these to expose students to all the literature terms, while having them make their interactive notebooks examples.
- These notebooks kind of become like their own textbooks that they can reference the rest of the year.

WHEN DO I ASK THE COMPREHENSION QUESTIONS?

- This is probably one of my most asked questions and I still don't have the perfect answer but this is my honest one: These are 100% included for teacher discretion. I rarely ask them and when I do ask them, I ask about one or two. I ask them during the read aloud and just have a couple students verbally answer.
- On the other hand, I have used some of these same novels and reading units for books clubs or literature circles, and in those instances, I use the comprehension questions to guide the discussion.

WHEN DO I ASK THE GUIDING QUESTION?

- I ask the guiding question before we start reading that day. It's essentially to "guide" their thinking. I keep it displayed while I'm reading so they don't keep asking, "What was the question again?" The students then do a really quick write (3-5 minutes) after the read aloud to answer the question.

WHEN DO I ASK THE INTERPRETIVE QUESTION?

- After the Socratic Seminar (students use their quick write from the Guiding Question to help them have a discussion with their classmates during the Seminar). While students are doing the Socratic Seminar you are writing discussions notes (more on that later) on the whiteboard. Then when you ask the interpretive questions, they use the notes to write the answer to their interpretive question.

USING THIS RESOURCE IN YOUR CLASSROOM:

My first three years of teaching, I was a fifth grade teacher. I had 90 minutes for just my reading instruction. My fourth year of teaching, I was a sixth grade ELA teacher with just 90 minutes for both reading and writing. As I type this, I am going into my 8th year of teaching and my 5th year of teaching 7th and 8th grade ELA. I have 55 minutes class periods with each class.

I tell you this because I have changed how I do these reading units each time I have changed grade levels and I encourage you to find what works for you. I will give you break down of each, so you can see my general vision for these units, and I how I have made them work in grades 5 through 8.

in fifth grade:

I did the entire lesson in my classroom. We read, did a quick write, the Socratic seminar, and then did a re-write. I also still did 40 minutes of small-group and independent reading in this time frame.

in sixth grade:

I altered how I implemented these systems. We still did the reading in class, but we would usually have a Socratic seminar and then write or I would just ask the guiding or interpretive question and have them write.

in seventh and eighth grade:

I again, changed how I implemented these units. Essentially this is always changing, depending on the needs of students, pacing, the novel, and other work. Some days we read the chapters in class and just had a class discussion. Other days, we read as a class, then had a Socratic Seminar (I leave my charting on the board) and then we write the response the next day. Other times, we read, then come to class ready for the Socratic seminar at the start of class, and would write, right after the discussion.

The following page has a lesson break-down for you to see as well.

5TH GRADE DAILY LESSON ROUTINE

5 min.	Status of the Class (Check-in with students to see what they are reading and what they plan to do for round one of Daily 5)
20 min.	Round one of Daily 5 •Students can read, write, listen to reading, or do word work.
20 min.	Read the novel study chapters out loud to the class
5 min.	Students answer the guiding or interpretive question (Sometimes I ask the guiding question and sometimes I ask the interpretive question and we rewrite). I really encourage them to try and find evidence from the text.
20 min.	Round two of Daily 5 •Students can read, write, listen to reading, or do word work
10 min.	Socratic Seminar <ul style="list-style-type: none">• Present the interpretive question and have the students share their first writing responses and/or share what they would add• Your job is to just write what they say on a chart or on the white board.
10 min.	Re-write their response by using the thinking of their classmates

6TH GRADE DAILY LESSON ROUTINE

10 min.	Bell ringer (Language Arts warm-up).
20 min.	Read the novel study chapters out loud to the class
10 min.	Students answer the guiding or interpretive question and/or Socratic Seminar. Sometimes, we would do the seminar, I would leave their thinking on the board, and then we would do our writing the next day.
20 min.	Round one of independent work •Students can read, write, or type
25 min.	Curriculum lesson (reading skills, writing skill/essay modeling, or grammar/language instruction).
20 min.	Round two of independent work •Students can read, write, or type

7TH/8TH GRADE DAILY LESSON ROUTINE

5 min.	Bell ringer (Language Arts warm-up).
20 min.	Read the novel study chapters out loud to the class or if assigned as homework we then go straight into the Socratic Seminar. We also discuss the vocabulary.
10 min.	Write response to guiding or interpretive questions in reading notebook.
15 min.	Reading time. Students can start their assigned reading or they have 15 minutes of silent reading time or time for book clubs.
5 min.	Closing, discussion, or exit ticket.

THE SOCRATIC SEMINAR

The following information can all be found at ReadWriteThink.org

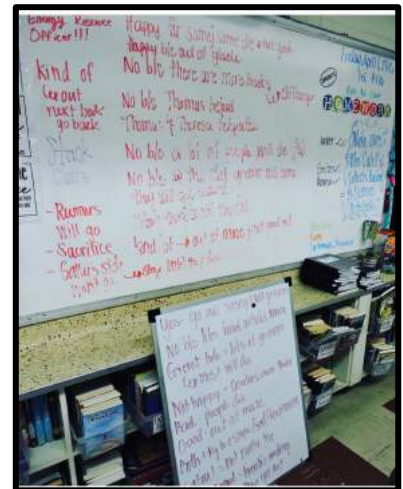
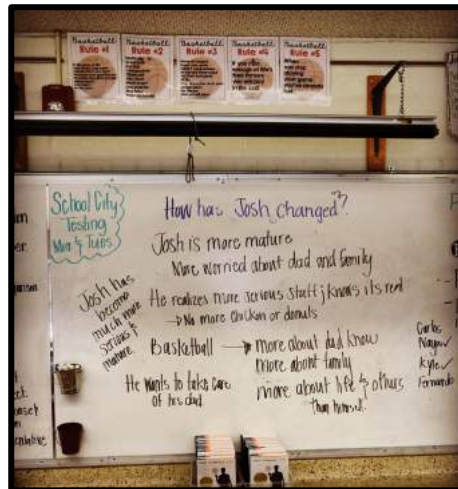
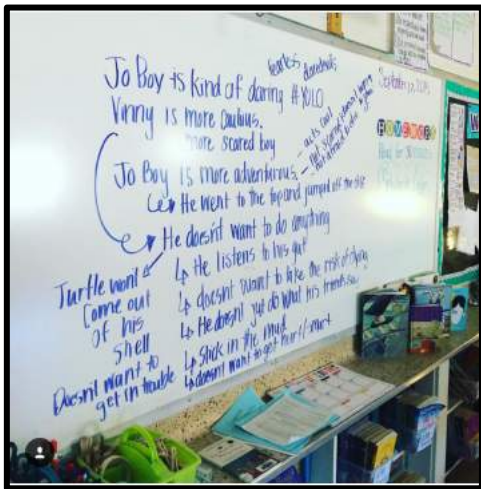
Research Basis

Socratic seminars are named for their embodiment of Socrates' belief in the power of asking questions, prize inquiry over information and discussion over debate. Socratic seminars acknowledge the highly social nature of learning and align with the work of John Dewey, Lev Vygotsky, Jean Piaget, and Paulo Friere.

Elfie Israel succinctly defines Socratic seminars and implies their rich benefits for students:

The Socratic seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. They learn to work cooperatively and to question intelligently and civilly. (89)

Israel, Elfie. "Examining Multiple Perspectives in Literature." In *Inquiry and the Literary Text: Constructing Discussions in the English Classroom*. James Holden and John S. Schmit, eds. Urbana, IL: NCTE, 2002.



STRATEGY IN PRACTICE

Choosing a text: Socratic seminars work best with authentic texts that invite authentic inquiry.

Preparing the students: While students should read carefully and prepare well for every class session, it is usually best to tell students ahead of time when they will be expected to participate in a Socratic seminar. Because seminars ask students to keep focusing back on the text, you may distribute sticky notes for students to use to annotate the text as they read.

Preparing the questions: Though students may eventually be given responsibility for running the entire session, the teacher usually fills the role of discussion leader as students learn about seminars and questioning. Generate as many open-ended questions as possible, aiming for questions whose value lies in their exploration, not their answer. Elfie Israel recommends starting and ending with questions that relate more directly to students' lives so the entire conversation is rooted in the context of their real experiences.

Establishing student expectations: Because student inquiry and thinking are central to the philosophy of Socratic seminars, it is an authentic move to include students integrally in the establishment of norms for the seminar. Begin by asking students to differentiate between behaviors that characterize debate (persuasion, prepared rebuttals, clear sides) and those that characterize discussion (inquiry, responses that grow from the thoughts of others, communal spirit). Ask students to hold themselves accountable for the norms they agree upon.

Establishing your role: Though you may assume leadership through determining which open-ended questions students will explore (at first), the teacher should not see him or herself as a significant participant in the pursuit of those questions. You may find it useful to limit your intrusions to helpful reminders about procedures (e.g. "Maybe this is a good time to turn our attention back the text?" "Do we feel ready to explore a different aspect of the text?"). Resist the urge to correct or redirect, relying instead on other students to respectfully challenge their peers' interpretations or offer alternative views.

Assessing effectiveness: Socratic seminars require assessment that respects the central nature of student-centered inquiry to their success. The most global measure of success is reflection, both on the part of the teacher and students, on the degree to which text-centered student talk dominated the time and work of the session. Reflective writing asking students to describe their participation and set their own goals for future seminars can be effective as well. Understand that, like the seminars themselves, the process of gaining capacity for inquiring into text is more important than "getting it right" at any particular point.

SOCRATIC SEMINAR TIPS AND TRICKS

The Socratic Seminar approach is the backbone of the units, BUT it is not meant to consume your life and stress you out! I don't include it in every lesson, but I assure you I can no longer do a full-blown Socratic Seminar every class period.

THE PURPOSE OF THE SOCRATIC SEMINAR

This can differ from class to class and teacher to teacher, but some of my main purposes for the Socratic Seminar are to:

- Have students hear each other's thinking
- Practice hearing and understanding different viewpoints
- Debating in a respectful manner
- Make students write stronger with stronger text evidence

It's not perfect from the start, and sometimes it can take forever in the beginning, but over time it becomes easier, faster, and better.

REALISTIC FREQUENCY OF THE SOCRATIC SEMINAR

- When I taught fifth grade, we honestly did our Socratic Seminar 4-5 days a week in the midst of a reading unit. I had a lot of time because I was self-contained, and it was a really good way to get my students talking in an academic manner.
- When I went to middle school ELA (with 55-60 minutes class periods), during reading units my goal was once-twice a week. The point is that just because the Socratic Seminar questions are there, it doesn't mean you have to do one every single day.
- I also kept them super short and sweet in middle school ELA by keeping them low-key.
 - We didn't move desks, or get in a circle, etc.
 - We just had the discussion, I took notes, and then they would write.
 - Sometimes they would do the writing portion of the guiding questions, and some days they didn't.
 - Sometimes, their only writing was to the interpretive question.
 - When we didn't have a Socratic seminar, I would still just sometimes have them write a reading response for the interpretive question.
 - Sometimes we only did vocabulary and no seminar or other writing.
- The point to all of this is that I have provided enough questions and resources for you to do this every single day, but each standard is covered multiple times in multiple units, so it's not imperative that they do it all, all of the time.

PICTURES OF MY WRITING DURING our socratic seminars

Jo Boy is kind of daring ^{fearless daredevils} #YOLO
Vinny is more cautious.

Jo Boy is more adventurous. ^{more scared boy}
↳ He went to the top and jumped off the cliff

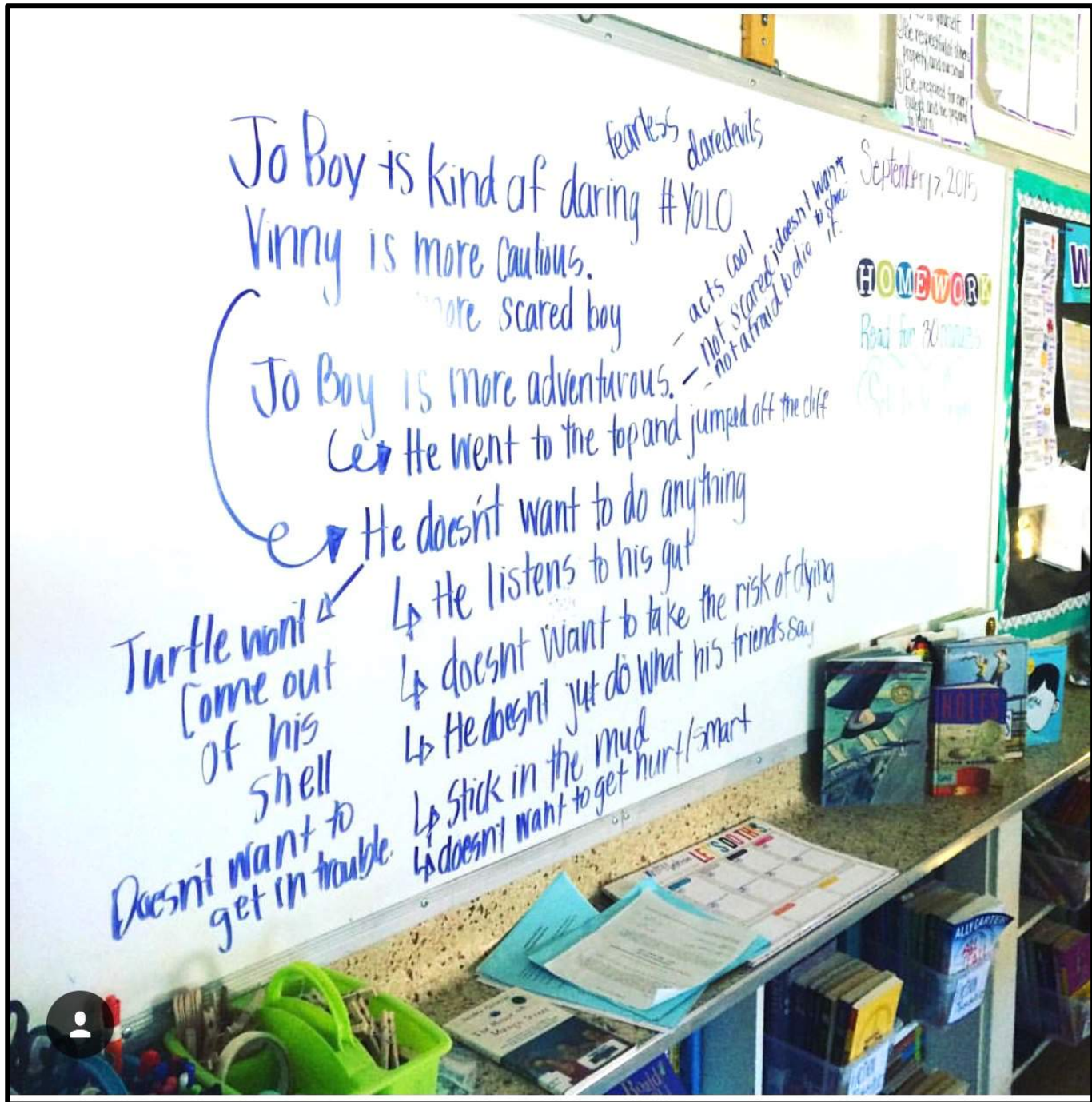
↳ He doesn't want to do anything
↳ He listens to his gut
↳ doesn't want to take the risk of dying
↳ He doesn't just do what his friends say
↳ Stick in the mud
↳ doesn't want to get hurt / smart

Turtle won't
come out
of his
shell
Doesn't want to
get in trouble.

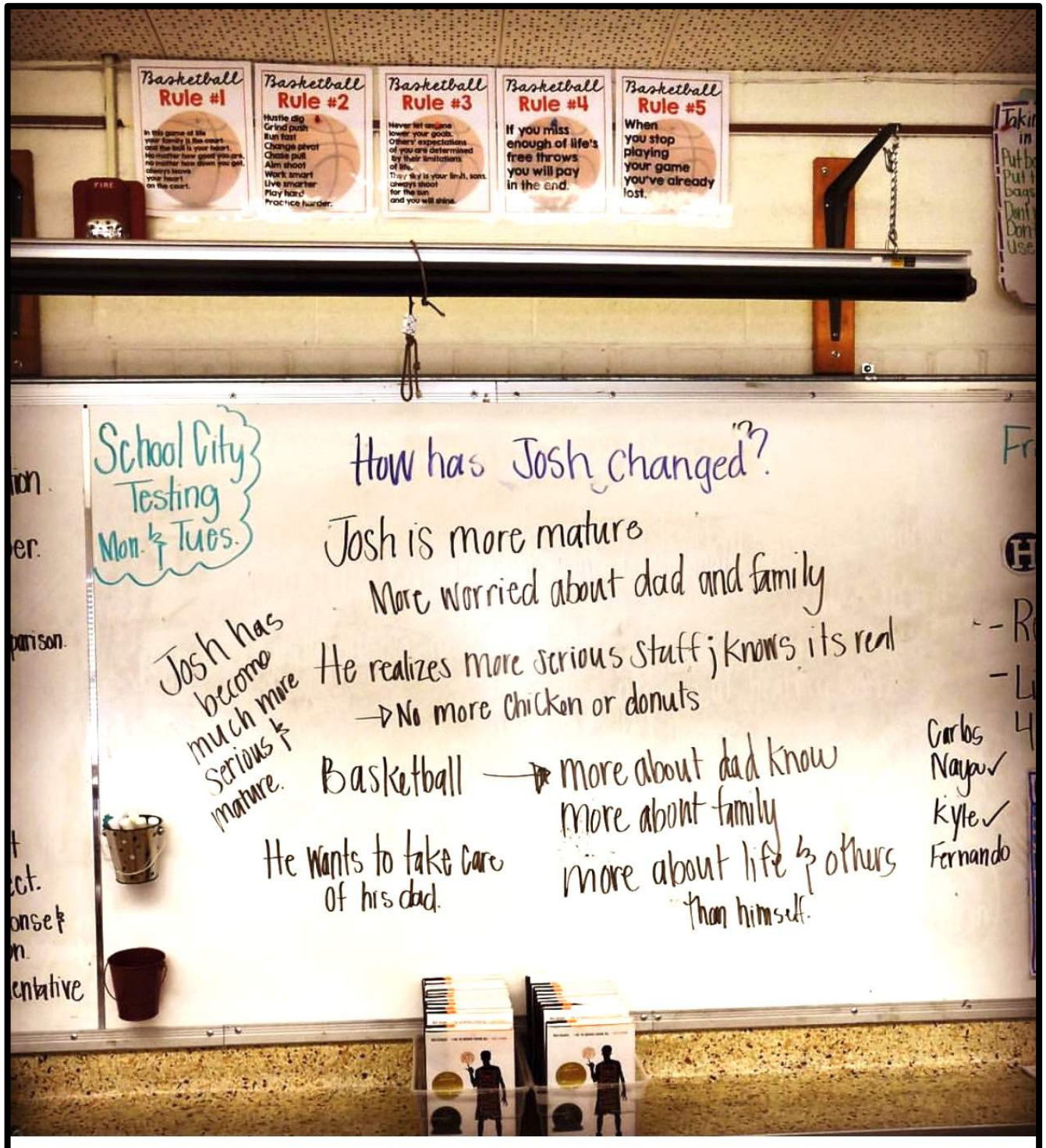
September 17, 2015

HOMEWORK

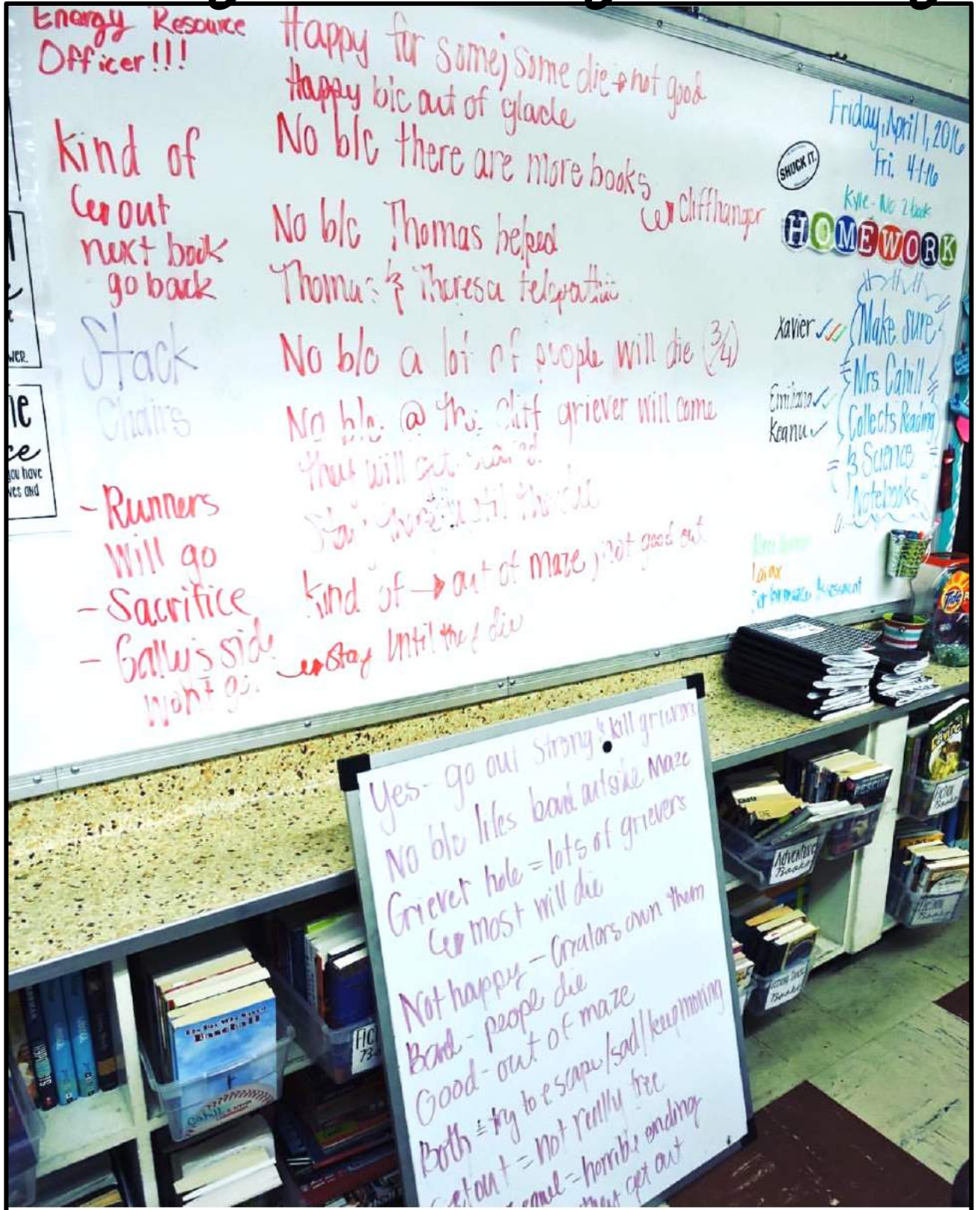
Read for 30 minutes



PICTURES OF MY WRITING DURING our socratic seminars



PICTURES OF MY WRITING DURING our socratic seminars



Yes - go out strong & kill griever
No b/c lives bad outside maze
Griever hole = lots of griever
Get out most will die
Not happy - Creators own them
Bad - people die
Good - out of maze
Both = try to escape / sad / keep moving
Get out = Not really free
Remel = horrible ending
must get out

also available in my store:

All these reading units, are also in growing bundles.

MIDDLE SCHOOL

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COMING FOR THE 2021-2022 SCHOOL YEAR:
complete middle school ELA curriculums

SEVENTH GRADE MIDDLE SCHOOL ELA ENTIRE YEAR CURRICULUM

LITERATURE TERMS	REALISTIC FICTION	NARRATIVE WRITING	HISTORICAL FICTION UNIT AND/OR NOVEL
3-4 WEEKS	2-3 WEEKS	3-4 WEEKS	3-4 WEEKS
COMING 2021	COMING 2021	COMING 2021	COMING 2021
LITERARY ANALYSIS	NONFICTION UNIT AND/OR NOVEL	RHETORICAL ANALYSIS W/ SPEECHES	
3-4 WEEKS	4-5 WEEKS	3-4 WEEKS	
COMING 2021	COMING 2021	COMING 2021	
DRAMA	POETRY UNIT AND/OR VERSE NOVEL	DYSTOPIAN UNIT AND/OR NOVEL	
2-3 WEEKS	3-4 WEEKS	3-4 WEEKS	
COMING 2021	COMING 2021	COMING 2021	

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EIGHTH GRADE MIDDLE SCHOOL ELA ENTIRE YEAR CURRICULUM

LITERATURE TERMS	REALISTIC FICTION	NARRATIVE WRITING	HISTORICAL FICTION UNIT AND/OR NOVEL
3-4 WEEKS	2-3 WEEKS	3-4 WEEKS	3-4 WEEKS
COMING 2021	COMING 2021	COMING 2021	COMING 2021
LITERARY ANALYSIS	NONFICTION UNIT AND/OR NOVEL	RHETORICAL ANALYSIS W/ SPEECHES	
3-4 WEEKS	4-5 WEEKS	3-4 WEEKS	
COMING 2021	COMING 2021	COMING 2021	
DRAMA	POETRY UNIT AND/OR VERSE NOVEL	DYSTOPIAN UNIT AND/OR NOVEL	
2-3 WEEKS	3-4 WEEKS	3-4 WEEKS	
COMING 2021	COMING 2021	COMING 2021	

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the vision

My vision in middle school ELA has become very different from my vision when I taught fifth and sixth grade because of time. My class periods are 55-60 minutes long, so I have learned to combine units in a way that I did not before.

The true vision of all my reading and writing units is to have students reading, writing, and talking about their reading and writing as much as possible.

In order to do this, I front load the concepts at the beginning of each reading unit and genre focused unit, and then we spend the rest of unit digging deeper into the ELA concepts through reading, writing, and discussion.

where do I start and why?

I start with the realistic fiction and literature terms unit. This unit has all students picking a self-selected realistic fiction novel. During this same time, I read aloud my own mentor texts (*Freak the Mighty* in 7th and *The Outsiders* in 8th) to model all literature concepts.

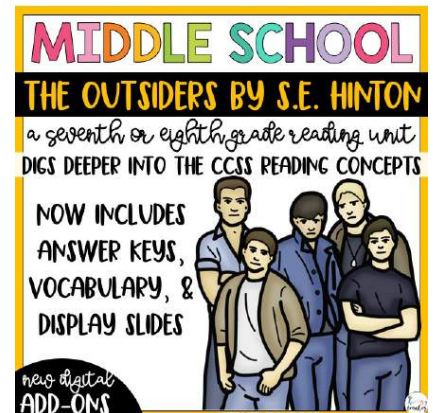
This unit starts by teaching all the literary terms first, and we use my mentor texts for examples.

As we get further into the unit, students begin writing their own reading responses for their self-selected realistic fiction novels, after I have modeled each reading response using *Freak the Mighty* and *The Outsiders*. There is also a focus and/or element on partner work in this unit.

All reading units and literature novel unit are aligned to all seventh and eighth grade CCSS Literature standards. Students learn the definitions of terms like: Theme, character traits, plot elements, tone, mood, etc. That way when I ask the students, "What is the theme of the book, *Freak the Mighty*?" students already know how to analyze our reading for theme.

If they can't quite remember or need information on a concept, they can go back to our previous notes, lesson, or reading response, to refresh their memory.

Essentially their literature unit notes become their textbook or reference book.



what's next and why?

After our realistic fiction unit, we head into my middle school narrative writing unit. This is perfect, because both *Freak the Mighty* and *The Outsiders* are also narrative texts. We use each one as our mentor texts and students complete a different type of narrative essay based on the mentor text narrative novels we used.

7TH-8TH grade middle school
NARRATIVE WRITING
using narrative novels as mentor texts

LESSON PLANS, MENTOR TEXTS, ANCHOR CHARTS, WRITING CONFERENCES, EDITABLE FORMS, AND ALL EXAMPLES

3 weeks of LESSONS

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what's next and why?

The historical fiction reading unit and accompanying novel studies come next. Students continue to utilize the literature terms and analysis they learned during the realistic fiction unit, but now they also start digging deeper into the elements of historical fiction and how the historical fiction novels compare to history and nonfiction writing.

7TH-8TH grade middle school
HISTORICAL FICTION
unit to use with any historical fiction novel

COMING 2021

4 weeks of LESSONS

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There is also a focus on partner and book club work in this unit.

MIDDLE SCHOOL **A LONG WALK TO WATER**
a seventh or eighth grade reading unit
DIGS DEEPER INTO THE CCSS READING CONCEPTS

MIDDLE SCHOOL **THE CALL OF THE WILD**
a seventh or eighth grade reading unit
DIGS DEEPER INTO THE CCSS READING CONCEPTS

NOW INCLUDES ANSWER KEYS, VOCABULARY, & DISPLAY SLIDES

NOW INCLUDES ANSWER KEYS, VOCABULARY, & DISPLAY SLIDES

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what's next and why?

After another fiction unit, we start our second writing unit of literary analysis. This can be done with any novel, but for this unit, my examples use popular and classic fiction short stories to do a comparative literary analysis focusing on all the literary terms we've learned in the previous units.

7TH-8TH grade middle school
LITERARY ANALYSIS
literature reading and writing unit

COMING 2021

4 weeks of LESSONS

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what's next and why?

Students have spent most of the first semester working on literature terms and analysis, so the next unit is nonfiction.

This unit starts by teaching all the nonfiction terms first, and we use my mentor texts for examples. This could also easily be done with nonfiction articles, essays, speeches, etc.

As we get further into the unit, students begin writing their own reading responses for their self-selected literary or narrative nonfiction novels, after I have modeled each reading response using *Anne Frank* (seventh grade) and *Their Finest Hours* (eighth grade).

7TH-8TH grade middle school
NONFICTION UNIT
to use with any nonfiction short stories and novels
COMING 2021
4 weeks of LESSONS

MIDDLE SCHOOL
ANNE FRANK: DIARY OF A YOUNG GIRL
a seventh or eighth grade reading unit
Digs Deeper into the CCSS Reading Concepts
NOW INCLUDES ANSWER KEYS, VOCABULARY, & DISPLAY SLIDES

MIDDLE SCHOOL
THE FINEST HOURS
a sixth - eighth grade reading unit
Digs Deeper into the CCSS Reading Concepts

what's next and why?

To continue having students dig deeper into their understanding of non-fiction texts, the next unit is the rhetorical analysis writing unit.

For this writing unit, we use a variety of speeches to analyze their rhetoric. The final essay is a comparative rhetorical analysis.

7TH-8TH grade middle school
RHETORICAL ANALYSIS
non-fiction reading and writing unit
COMING 2021
4 weeks of LESSONS

what's next and why?

Next is a short and sweet drama unit. This spends a couple days learning terms specific to drama and plays, and then spending the rest of the time reading, acting out, and discussing plays: I am required to teach *Twelfth Night* in eighth grade, and *Cyrano de Bergerac* in seventh grade (plus we also read the *Anne Frank* play during our non-fiction unit in seventh grade), but this unit can be used with any play.

7TH-8TH grade middle school
DRAMA UNIT
to use with any plays or dramas
COMING 2021
2 weeks of LESSONS

what's next and why?

This poetry unit was kind of the inspiration for this whole idea of an entire year worth of middle school ELA curriculum. I made this during my fourth year of teaching middle school ELA, when I wanted my students to really be reading, writing, and analyzing when we were doing a reading unit.

Like the other units, this unit starts with a focus on poetry terms (and a refresh of some literary terms) while we use my mentor texts (*The Crossover* in eighth grade and *Out of the Dust* in seventh grade) for our examples. As the unit goes on, students write reading responses for their self-selected verse novels, after I have modeled each reading response using *The Crossover* and *Out of the Dust*. There is also a focus on partner and book club work in this unit.

what's next and why?

The last unit is kind of a bonus unit. Dystopian literature isn't one of my required units, but after years of moving stuff around in my curriculum, I have been able to add this unit in. Dystopian literature is very different than most, and requires students to critically think and analyze in abstract ways.

Again, this will review literary terms, but there will also be a focus on dystopian and science fiction literature as well. Students have self-selected dystopian novels, plus there is a much bigger focus on partner or book club work in this final bonus unit.

EXAMPLE OF A READING WORKSHOP IN MY CLASSROOM

This is a scripted lesson of how a typical lesson goes. The script is aligned to day one's lesson plans. This is just to give you an idea of how I use this model of teaching.

Lesson taken from day one of my Holes unit.

1. "All right readers, please get ready for today's reading of *Holes*."
 - Students will need their *Holes* books, their reader's notebooks, a pen/pencil, and I also provide sticky notes so they can mark in their books when needed.
2. "Today I am going to read chapters 1-3 and while I am reading I want you to be thinking about our guiding question while I am reading."
 - Students aren't really required to take notes or do anything other than follow along and think about our guiding question. However, I do not stop them if they are taking notes. Sometimes they will lose their place, but most students are so engaged in the reading that they will find their way back 😊.
3. "The guiding question I want you to think about is:
What point of view is the story told from? Provide evidence when possible. Is there more than one? How does this influence how the story is being told?"
4. Read Chapters 1-3 as a class.
5. I stop at unknown or important vocabulary words as much as possible, and ask the students what they think the words mean. Or sometimes students stop me and ask me what the words mean.
 - There is SO MUCH research to support this, so if you feel like you don't have time for this... well you do. Trust me. Just stop and talk about the words.
6. After the reading ask students the interpretive question:
 - There is no wrong or write answer here, but I do stress, that no matter what they write, they must be able to support their answers with reasons, and when applicable, evidence.
7. "The interpretive question is:
 - Do you think Sachar made a good choice by telling it from this point(s) of view? Why or why not? Would another point of view make it more effective?"

SCRIPTED LESSON CONTINUED ...

8. “You now have 4-5 minutes to write your initial response in your reader's notebook. Please write the date and today's chapters at the top of the page and begin writing right away.”

NOTE: If you do not have a Daily 5 set-up, skip steps 9-10

9. “All right readers, while you are finishing I am going to ask you what you are doing for the first round of Daily 5 and you may get started right away.”
8. Student go off to do their first round of Daily 5.
9. “We are now going to do our Socratic Seminar. Remember that your job as learners is to share your thinking while I chart your thinking. Remember the class norms we came up with as a class and to stick to them for the duration of the seminar.”
10. Restate the interpretative question:
 - Do you think Sachar made a good choice by telling it from this point(s) of view? Why or why not? Would another point of view make it more effective?”
13. Students will participate in the Socratic seminar. Chart their thinking on a white board, chart, chalkboard, etc. while they are sharing their thinking. Only chime in or question when you feel necessary and really allow students to have conversations about their reading.
14. After students have had enough time to share their thinking say,
 - “All right readers, please draw a line underneath your quick write and do your final write. This time I will give you 8-10 minutes to write your thinking about the interpretive question. Make sure to use the beautiful thinking of your classmates to enhance your response. Also, don't be afraid to look back at the text when necessary.”
15. After the ten minutes ask students, “Who would like to share their responses with the class?”
16. Allow students to share their revised responses.

NOTE: If you do not have a Daily 5 set-up, skip steps 17

17. Ask students what they are going to do for their second round of Daily 5.

the reading response rubrics

Reading Response Rubric (Reader's Notebook)		
Component	Trait	Score 0-4
Reading Literature 5.RL.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	
Reading Literature 5.RL.10	Read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.	
Opinion Writing 5.W.1	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.	
Informative Writing 5.W.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Use precise language and domain-specific vocabulary to inform about or explain the topic.	
Narrative Writing 5.W.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	
Language 5.L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	
Language 5.L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	
Language 5.L.6	Acquire and accurately use grade-appropriate general academic and domain-specific words and phrases.	
Strength		
Goal		
Grade		

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I have included eight different rubrics, but when I taught 5th and 6th, 90% of the time I used the Reading Response Rubric (pictured below).

When I taught 5th and 6th grade I only had 24-40 students. I would occasionally collect their notebooks (about every two weeks) and grade the last two weeks worth of reading responses. This rubric allowed me to assess all these skills.

I would then use the rubric to form small groups because I could see who needed to work on what skills.

I have included some formative anecdotal records for you to quickly jot down which students need to work on what.

In 7th and 8th grade, I use a lot of the other rubrics (about once a week) and picked one response of theirs to grade. I grade a focused set of standards. Sometimes I tell them to pick their "best" one and I grade that.

I also do a lot more quick checks because I can have 150 students, and there's no way I could keep up with it like I did in 5th and 6th. It's still super effective and I use the same note catcher pictured here to jot down students who need support.

I also have a blog post that explains how I grade it all super efficiently:

<https://thehungryteacherblog.com/2019/01/if-youve-been-following-me-for-awhile.html>

FOCUSED
small group

MONTH/WEEK: _____
 UNIT: _____
 TEXT: _____
 SKILLS: _____
 GRADE: _____ PERIOD: _____

<i>intervention</i>	SKILLS AND ACTIVITIES TO USE:	STUDENTS:
<i>proficient</i>	SKILLS AND ACTIVITIES TO USE:	STUDENTS:
<i>enrichment</i>	SKILLS AND ACTIVITIES TO USE:	STUDENTS:

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reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS

Warden and Mr. Pendanski, tell me about
the warden is. The warden is a n
awful person. She is the leader and
makes the boys stay out there
all day. She was nice when
she gave the boys extra water
because X-Ray got that thing.

Stanley's heart has hardened because
people aren't nice to him, he has to
dig all day, and the boys all
hate each other that way. The camp
is a cruel place. Besides, isn't the
camp suppost to build character
and not break character.

I think Stanley's heart has hardened
because he wants to be part of the
"gang." The "gang" doesn't like zero so Stanley
doesn't either. Also, it might be hardening
because he's so busy about writing to
his family and digging holes and trying to make
friends. I don't think he had alot of
"popular" friends at his school so he
figures this is his chance to make a
change. Finally, everybody is mean to him
so he probably figures "they're mean to me
so why can't I be mean to every
body else?"

reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS

mom, dad and old friends. He is with guys who are probably a lot different than his mom, dad and old friends. I think if I dig that much my heart would probably harden.

I think Stanley's heart has hardened because he's probably tired, hot and miserable. He might be under the weather from digging so much, I know I would be. He probably has some stress going on so he is not as soft. He also might be missing his family and friends.

He is getting tougher from digging holes. He also took the blame for taking Mr. Sir's sunflowers. He might want to part of the boy's group so he acts all tough.

I think if I had to dig that many ^{holes} my heart would probably harden.

reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS

I think you need determination and hard working. You have to have these to dig all those holes. I think Stanley has that trait although he could work harder on that.

I also think you need to be ready to take on a challenge. That also has to go for digging the holes. Stanley does pretty good at that. Stanley still wants a break though.

Lastly, I think you need bravery. To be able to dig holes, wonder around, and talk to the chief. Stanley definitely has that.

I think you need determination and hard working. You have to have those to dig all the gigantic holes. Stanley has those.

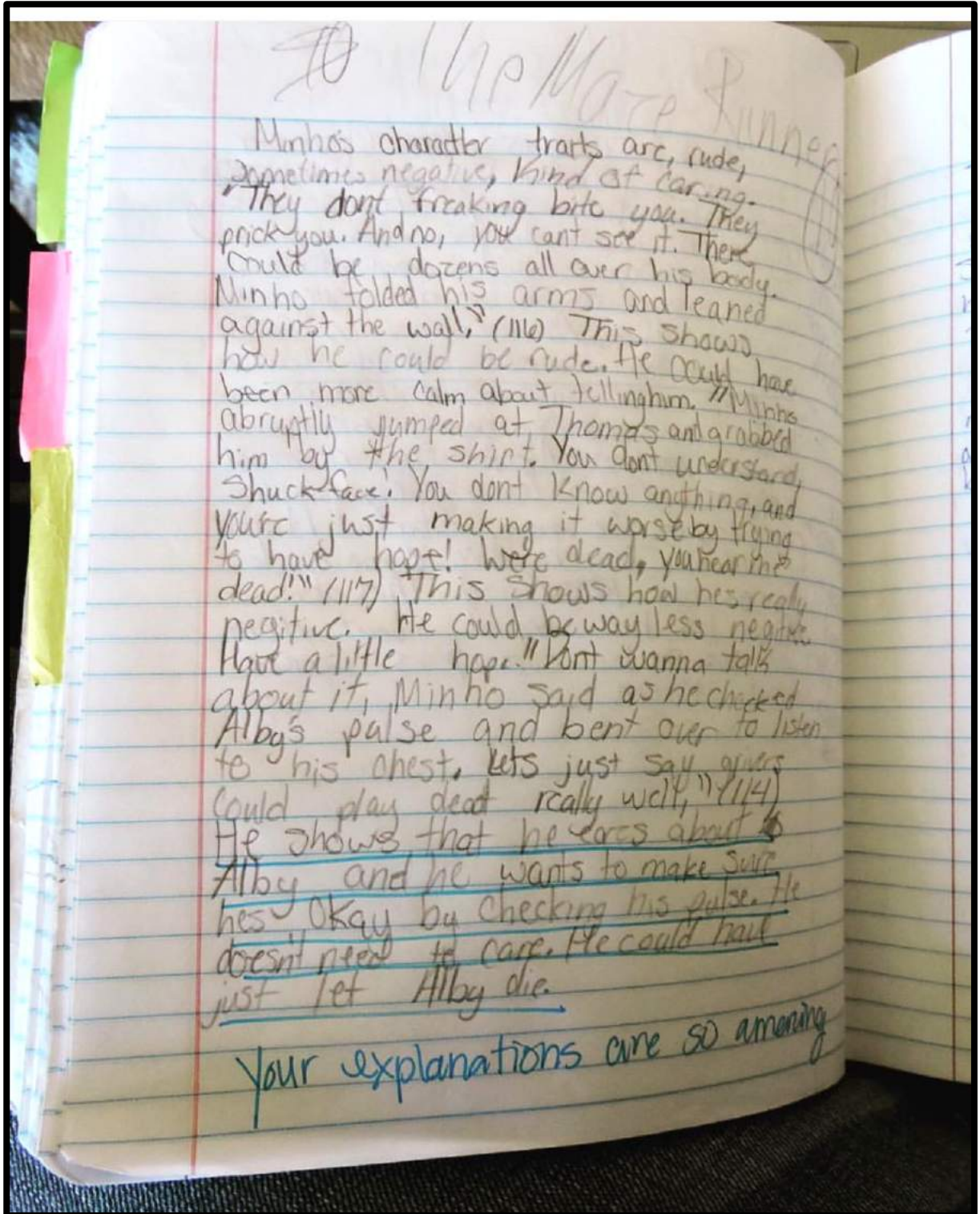
I also think you need to be ready to take on a challenge. Digging all those holes is probably very hard. ~~Stanley~~ ^{that.} can do that.

Another trait I think you have to ^{have} is determination. To dig and be done quick. Stanley can do that, but sometimes takes him longer than expected.

Two other character traits is kind and respectful. Of course that is ~~if~~ if you don't want to get in more trouble than you already are. Stanley has done pretty good at that.

reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS

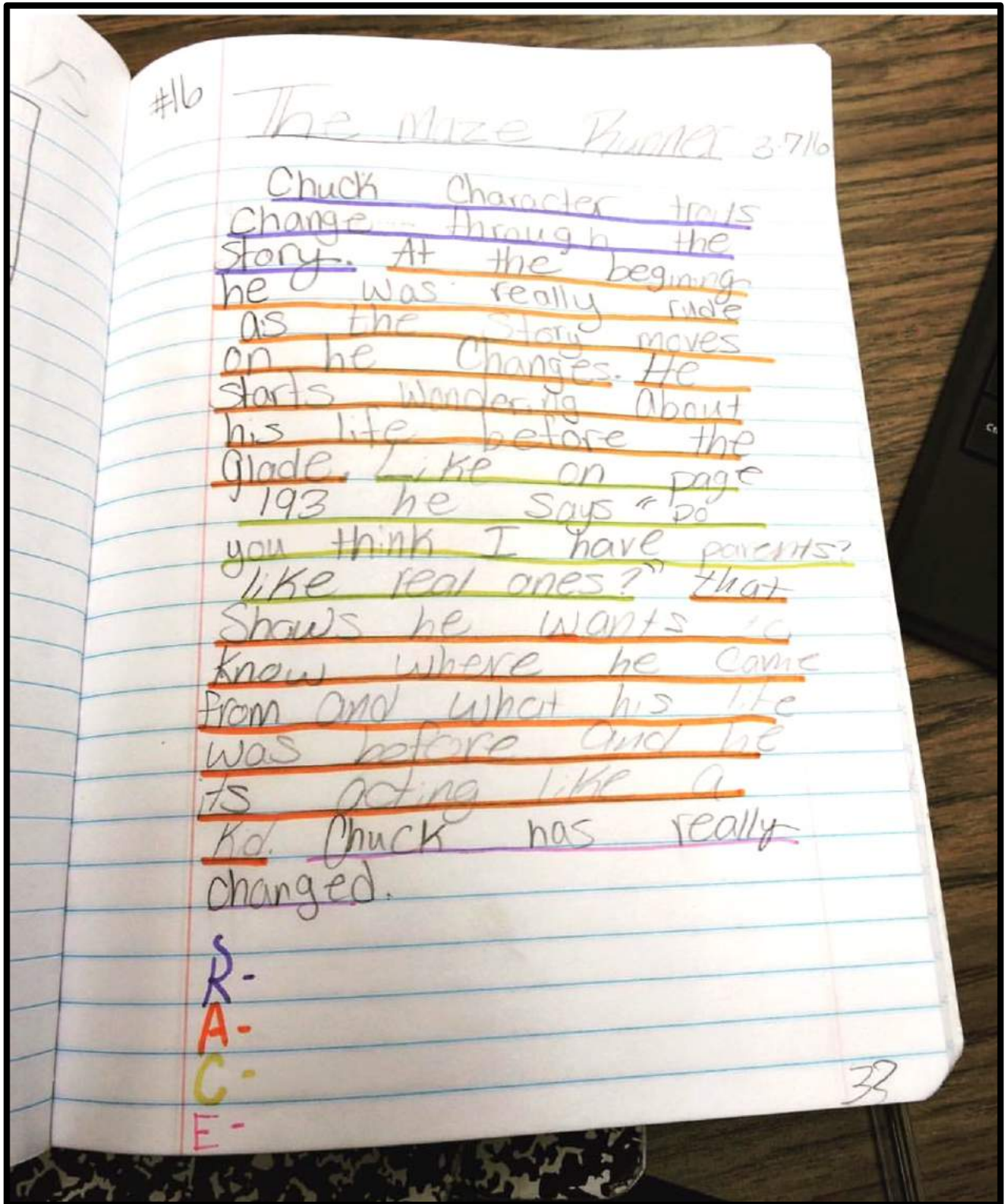


Minho's character traits are, rude, sometimes negative, kind of caring. They don't freaking bite you. They prick you. And no, you can't see it. There could be dozens all over his body. Minho folded his arms and leaned against the wall." (116) This shows how he could be rude. He could have been more calm about Tellingham. "Minho abruptly jumped at Thomas and grabbed him by the shirt. You don't understand, Shuck-face. You don't know anything, and you're just making it worse by trying to have hope! We're dead, you hear me? dead!" (117) This shows how he's really negative. He could be way less negative. Have a little hope." Don't wanna talk about it, Minho said as he checked Alby's pulse and bent over to listen to his chest. Let's just say, guys could play dead really well." (114) He shows that he cares about Alby and he wants to make sure he's okay by checking his pulse. He doesn't need to care. He could have just let Alby die.

Your explanations are so amazing

reading notebooks examples

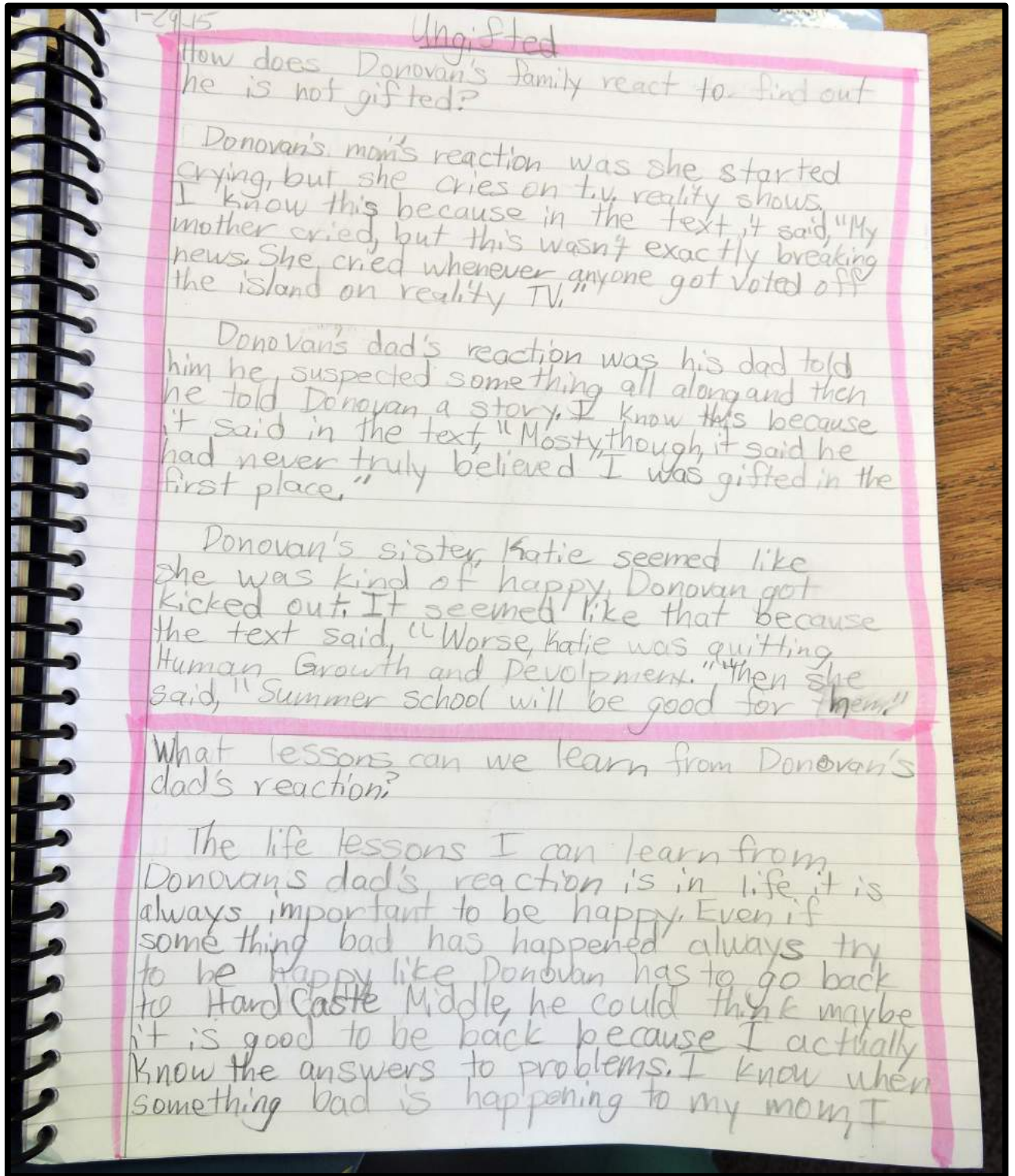
THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS



Sixth Grade: *The Maze Runner* by James Dashner

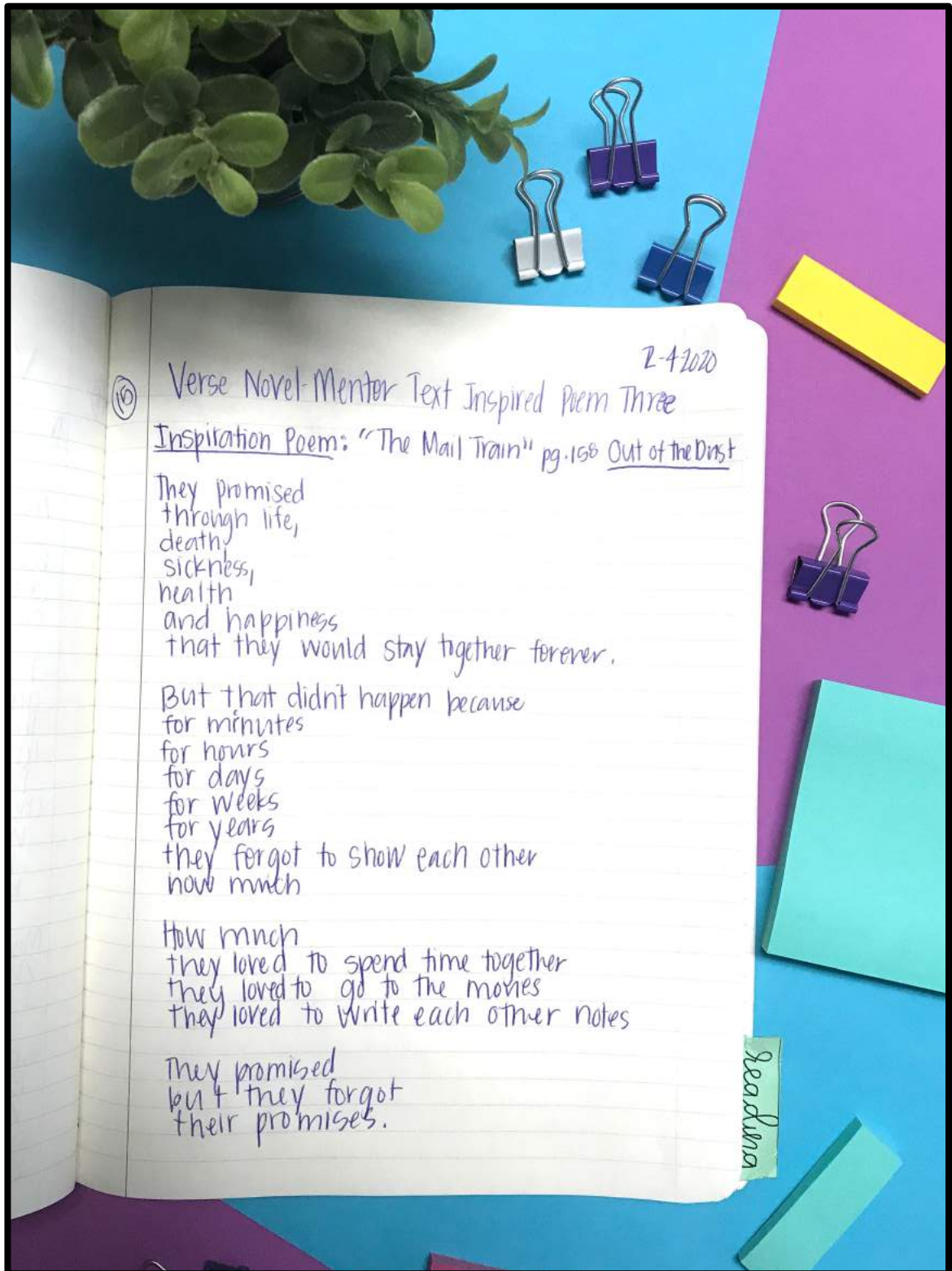
reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS



reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS



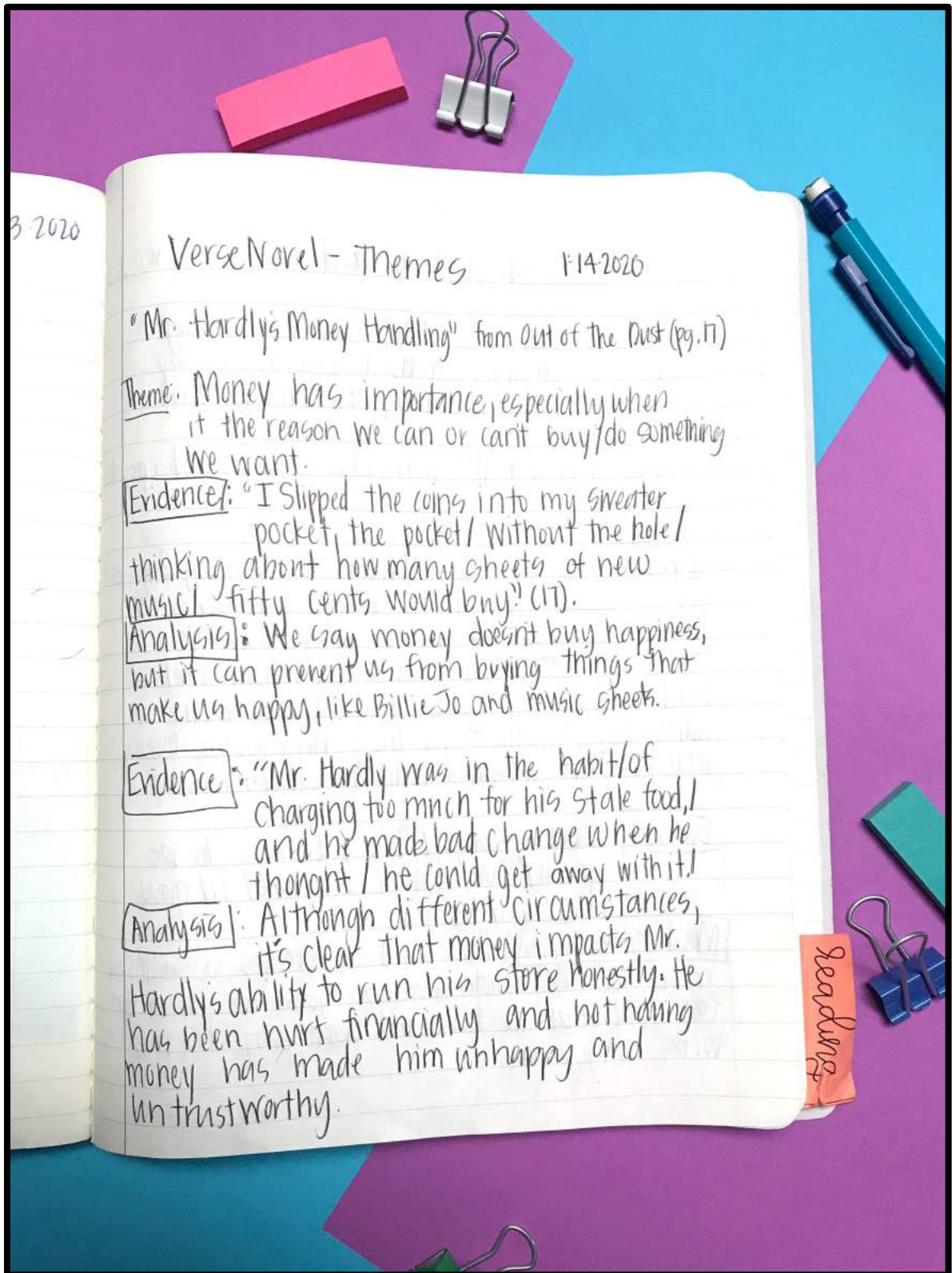
2-4-2020
Verse Novel-Mentor Text Inspired Poem Three
Inspiration Poem: "The Mail Train" pg. 156 Out of the Dust
They promised
through life,
death,
sickness,
health
and happiness
that they would stay together forever.
But that didn't happen because
for minutes
for hours
for days
for weeks
for years
they forgot to show each other
how much
How much
they loved to spend time together
they loved to go to the movies
they loved to write each other notes
They promised
but they forgot
their promises.

reading

Middle School: *Out of the Dust* by Karen Hesse

reading notebooks examples

THE FOLLOWING EXAMPLES ARE REAL STUDENT EXAMPLES FROM SOME OF THE READING UNITS



3 2020

Verse Novel - Themes

1:14:2020

"Mr. Hardy's Money Handling" from *Out of the Dust* (pg. 17)

Theme: Money has importance, especially when it is the reason we can or can't buy/do something we want.

Evidence: "I Slipped the coins into my sweater pocket, the pocket / without the hole / thinking about how many sheets of new music / fifty cents would buy!" (17).

Analysis: We say money doesn't buy happiness, but it can prevent us from buying things that make us happy, like Billie Jo and music sheets.

Evidence: "Mr. Hardy was in the habit / of charging too much for his stale food, / and he made bad change when he thought / he could get away with it."

Analysis: Although different circumstances, it's clear that money impacts Mr. Hardy's ability to run his store honestly. He has been hurt financially and not having money has made him unhappy and untrustworthy.

Reading

VOCABULARY INSTRUCTION

One of the newest and most requested updates to the units is suggested vocabulary. While I am reading aloud, I do try to stop and discuss words students might not know. As the year goes on, we get faster at reading, discussing, and writing. This allows me to do more explicit vocabulary instruction. When we are reading a novel, we just make a section for vocabulary and add words as we go. Somedays this means we add one word, and other days we can get through three-four words. We do vocab in the format below. I honesty just use Google to look up all the extra stuff.



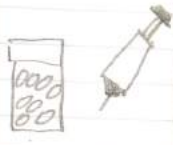
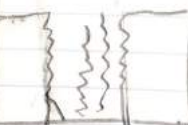

COLUMN ONE: THE WORDS AND PART OF SPEECH.

COLUMN TWO: THE DEFINITION

COLUMN THREE: THE WORDS' PRONUNCIATION

COLUMN FOUR: AN ILLUSTRATION OF THE WORD.

"Mammoth Shakes and Monster Waves" 1/5/16

rupture: (v)	to break open or burst	rŭp-cher	
gauge (tr. v)	measure or judge; to make an estimate	gāj	1,467 -1500 +1,999 +2000 3,500
traumatize (tr. v)	upset or shock someone; cause mental or emotional pain	trō-mā-tīz'	
antibiotic (n)	a drug used in medicine to kill bacteria; cure infections	ān-tī-bī-ōt'īk	
degradation (n)	damage done to something in nature by weather or water	dēgrā-dā'shən	
magnitude (n.)	measure of energy released by an earthquake	māg-nī-tōod	

OPTIONS FOR THE CLOSING OF THE LESSON

When I taught fifth grade I was self-contained and had my students all day. That meant that our reading block alone was 90 minutes. It worked that our closing was always sharing our writing/thinking. But as I moved to 6th grade Language Arts and had my kids for a total of 90 minutes, and then moved up even further to 7th and 8th grade Language Arts and had 55 precious minutes, I realized that my “closing” section needed a change.

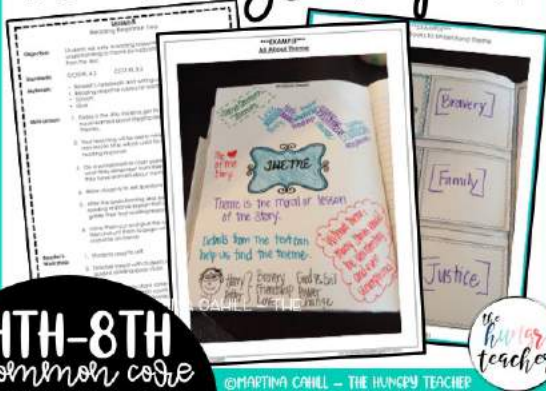
In general, I wanted my daily closing to be more varied and keep my students engaged. In the lesson I always just write, “Have students share their thinking aloud,” but these are some other activities I do for our closing:

1. **Vocabulary:** Instead of a Socratic seminar and the writing assignment I will ask students to find 4-5 interesting or unknown words while they (or I) are reading. They then fill out a vocab organizer {shown in the examples in the vocabulary section}. For the closing, I would have students share their words, and tell me what they think they mean based on context clues.
2. **Vocabulary Two:** Using the words I have preselected in the lessons, I have students write four of them, and then ask them to fill out the same vocabulary organizer shown in the examples on the previous pages. I want them to find the words while we are reading, and do the activity after.
3. **Peer editing, assessing, or conferencing:** Instead of writing a response I give students a rubric (found in the last pages of this resource) and tell them to assess each other based on the rubric. We then share what we learned from the sessions.
4. **Formative assessments:** This is where I might just do a quick check about broad topics like, “What is one theme of the story so far? Provide evidence.” This is for me to see if they understand the vocabulary we are discussing and who still might need help learning concepts like theme, point of view, plot, figurative language, etc.
5. **Summative assessments:** This is more like a comprehension test and I just pick one or two questions from the comprehension questions section of the lesson, ask the students, have them turn it in, and then I grade. In my opinion, this would only be applicable if students are reading the books for homework or in book clubs.

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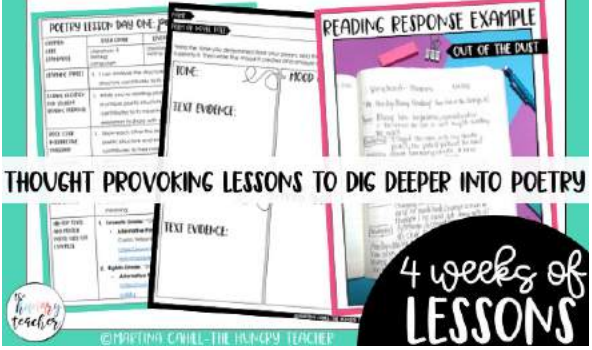
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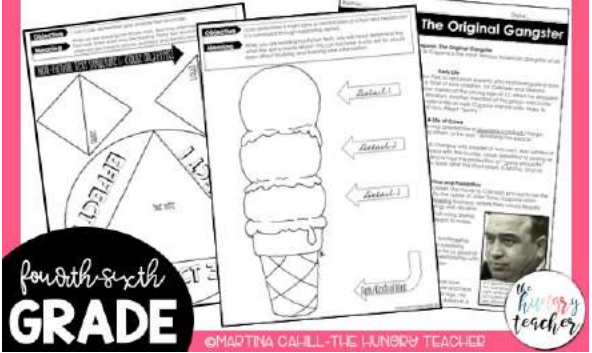
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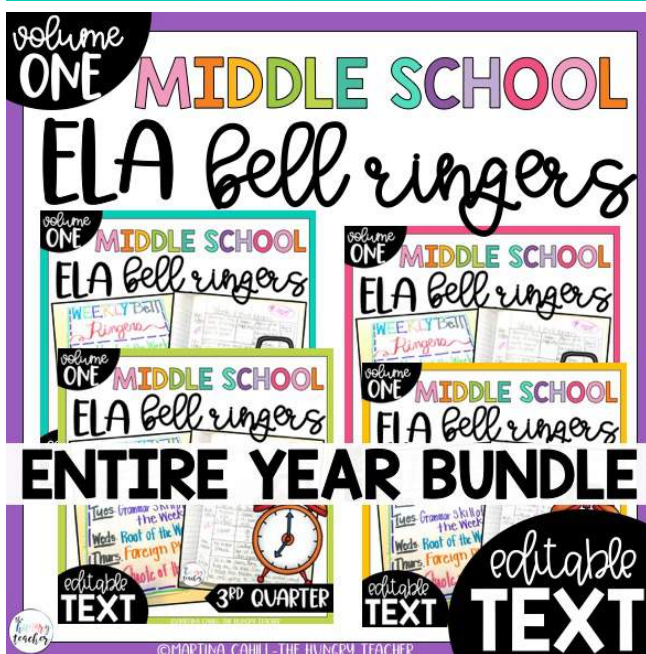


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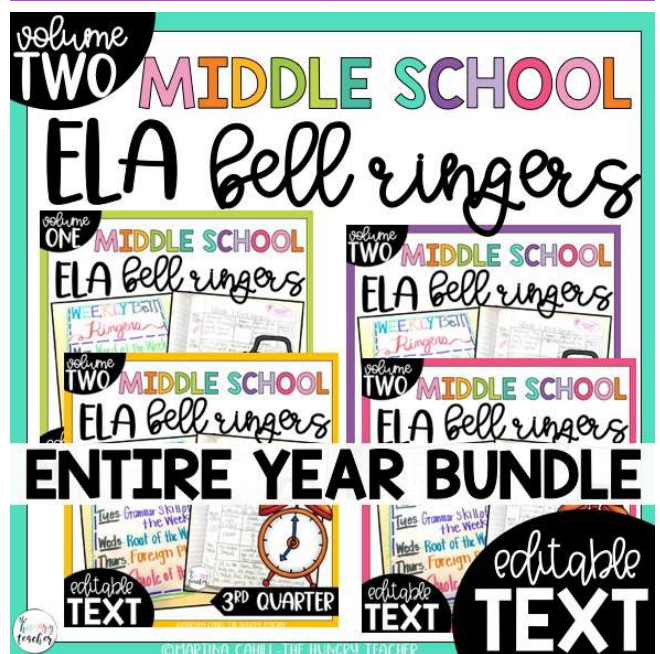
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STUDENTS TYPE ON SLIDES AND SUBMIT THROUGH GOOGLE CLASSROOM!

Root or affix	Example One	Example Two	Example Three

whole year bundle

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STUDENTS TYPE ON SLIDES AND SUBMIT THROUGH GOOGLE CLASSROOM!

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Complete the following number line.

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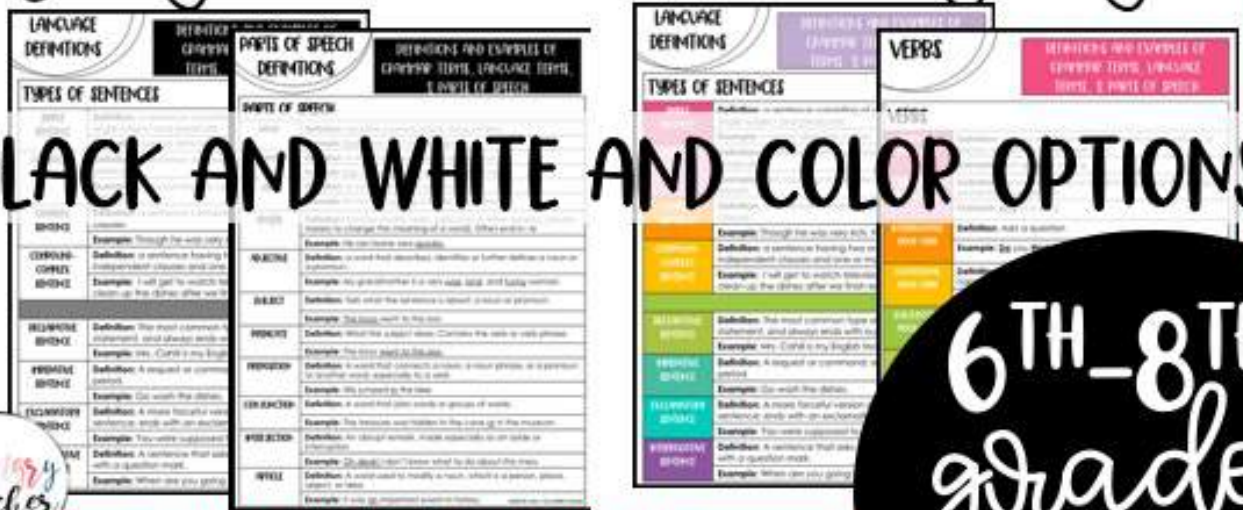
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