

Third Grade Standards Support Document

What does this standard mean and how do I teach it?

This document includes a sampling of activities and ideas for assessment and should not be considered comprehensive or inclusive.

Third Grade Reading Standards

Key:

Literary and Informational Text
<p>Literary Text</p> <p>By the end of fifth grade, students read four major types of literary texts in print and multimedia formats: fiction, literary nonfiction, poetry, and drama. In the category of fiction, they read the following specific types of texts: chapter books, adventure stories, historical fiction, contemporary realistic fiction, science fiction, picture books, folktales, legends, tall tales, and myths. In the category of literary nonfiction, they read personal essays, autobiographical and biographical sketches, and speeches. In the category of poetry, they read narrative poems, lyrical poems, humorous poems, and free verse.</p>
<p>Informational Text</p> <p>By the end of fifth grade, students read informational (expository/persuasive/argumentative) texts in print and multimedia formats of the following types: essays, historical documents, informational trade books, textbooks, news and feature articles, magazine articles, advertisements, encyclopedia entries, reviews (for example, book, movie, product), journals, and speeches. They also read directions, maps, timelines, graphs, tables, charts, schedules, recipes, and photos embedded in informational texts. In addition, they examine commercials, documentaries, and other forms of multimedia informational texts.</p>

Standard 1: Demonstrate understanding of the organization and basic features of print.	
Indicator(s)	<i>Students are expected to build upon and continue applying previous learning.</i>
Description	<p>In previous grades, students have learned:</p> <p>Kindergarten: directionality, that spoken words are represented by writing, spacing, and upper- and lower-case letters</p> <p>First Grade: recognize the distinguishing features of a sentence</p>

	If students are having difficulty with concepts about print, the following activities and assessments may provide insight.
Activities	See DRA Word Analysis Minilessons.
Assessments	<ul style="list-style-type: none">• DRA Word Analysis Tasks• Fountas and Pinnell Optional Assessments: Early Literacy Behaviors
Resources	<ul style="list-style-type: none">• <i>Developmental Reading Assessment</i> (DRA) by Joetta M. Beaver• Fountas and Pinnell <i>Benchmark Assessment System</i>

Standard 2: Demonstrate understanding of spoken words, syllables, and sounds.	
Indicator(s)	<i>Students are expected to build upon and continue applying previous learning.</i>
Description	<p>In previous grades, students have learned:</p> <p>Kindergarten: recognize and produce rhymes; count, pronounce, blend, and segment spoken syllables; isolate and pronounce initial, medial, and final sounds; and adding/substituting sounds in words to make new words</p> <p>First Grade: distinguish between long and short vowel sounds; produce one-syllable words by blending sounds; isolate and pronounce initial, medial, and final sounds; and segment spoken single-syllable words</p> <p>If students are having difficulty with understanding spoken words, syllables, and sounds, the following activities and assessments may provide insight.</p>
Activities	<ul style="list-style-type: none"> • <i>Words Their Way Letter and Picture Sorts for Emergent Spellers</i> • DRA Word Analysis Tasks and Minilessons • Elkonin Boxes • Use magnetic letters to break words and put them back together
Assessments	<ul style="list-style-type: none"> • DRA Word Analysis Tasks • Running Records
Resources	<ul style="list-style-type: none"> • <i>Words Their Way Letter and Picture Sorts for Emergent Spellers</i> by Donald Bear, et. al • <i>Developmental Reading Assessment</i> by Joetta M. Beaver

Standard 3: Know and apply grade-level phonics and word analysis skills when decoding words.	
Indicator(s)	<p>3-RL.3.1, 3-RI.3.1 Identify and know the meaning of most common prefixes and derivational suffixes.</p> <p>3-RL.3.6, 3-RI.3.6 Read grade-appropriate irregularly spelled words.</p>
Description	The essence of this standard is understanding patterns in words and how words work. Students need opportunities to notice word patterns and to sort words by their different characteristics. By having an “oddball” category when sorting words, new patterns can emerge. Students need to look at prefixes and suffixes as clues to pronunciation and meaning of words.
Activities	<p><i>Words Their Way</i> Resources: www.tinyurl.com/words101stuff</p> <p>Types of Sorts and Other Activities:</p> <ul style="list-style-type: none"> • Teacher-Directed Closed Sorts (Teachers define the categories and model sorting with a set of words) • Speed Sorts/Buddy Sorts (Practice sorts-- done AFTER the teacher-directed sorts) • Open Sorts (Students define the category and sort words in new ways-- Guess My Category) • Blind Sorts • Word Hunts • Games (See <i>Words Their Way</i> resources for many game ideas) • Brain Burst
Assessments	Spelling Tests - Quizzes - Spell Checks: Weekly or bi-weekly spelling quizzes can be administered to check students’ understanding of a word pattern or irregularly spelled words. When assessing spelling patterns that have been studied in word study, the teacher should select a few examples of words which follow the spelling patterns but are new to the students. This allows the teacher to see if students have applied the principle, rather than memorizing a list of words.
Resources	<ul style="list-style-type: none"> • <i>Words Their Way Word Sorts for Syllables and Affixes Spellers</i> by Francine Johnston, et. al • <i>Words Their Way Word Sorts for Derivational Relations Spellers</i> by Shane Templeton, et. al • <i>Words Their Way</i> by Donald Bear, et. al • <i>Phonics They Use</i> by Patricia Cunningham • <i>Word Matters</i> by Irene Fountas and Gay Su Pinnell

Standard 4: Read with sufficient accuracy and fluency to support comprehension.	
Indicator(s)	3-RL.4.2, 3-RI.4.2 Read grade-level prose and poetry orally with accuracy, appropriate rate, expression, intonation, and phrasing on successive readings.
Description	<p>Students should have learned in previous grades to read with accuracy, appropriate rate, expression, intonation and phrasing.</p> <p><i>Intonation</i> is the distinctive pattern in the pitch of the voice that contributes to the meaning of a spoken phrase or sentence. Examples: <i>Cut it out!</i> is a command and <i>Cut it out?</i> is a question.</p> <p>*Note: There are two broad categories into which all literature can be divided: prose and poetry. Prose includes two basic genres, fiction and nonfiction.</p>
Activities	<p>The following minilessons are found in <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 4.8 Punctuation Inside a Sentence • 4.10 Inside Quotes and Outside Quotes • 4.11 Make Your Voice Match the Feeling • 4.13 Make Make Your Voice Match the Meaning • 4.14 Get Your Eyes Ahead of the Words • 4.16 Read Like a Storyteller • 4.19 Snap to the Next Line • 4.20 Make the Pause Match the Meaning • 4.21 Read It How the Author Tells You (Tags) <p>Shared Reading is an interactive reading experience that occurs when students join in or share the reading of an enlarged text while guided and supported by a teacher or other experienced reader. Students observe an expert reading the text with fluency and expression. The text must be large enough for all the students to see clearly, so they can share in the reading of the text. It is through Shared Reading that the reading process and reading strategies that readers use are demonstrated. In Shared Reading, students are given the opportunity to interact with texts that are somewhat above their instructional levels. This is appropriate because the teacher is providing the necessary guidance as students navigate more complex texts.</p> <p>For more information about Shared Reading, click here. http://www.readingrockets.org/content/pdfs/SharedReading.pdf</p> <p>Click here to see an example of Shared Reading in a Third Grade Classroom. https://vimeo.com/193392635 The password is rhSDLiteracy.</p> <p>Reader's Theater is a strategy that combines reading practice and performing. It's goal is to enhance students' reading skills and confidence by having them practice reading with a purpose. Reader's Theater gives students a real reason to read aloud.</p>

	Aaron Shepard's website has many free scripts that can be used for Reader's Theater. http://www.aaronsherp.com/rt/
Assessments	<ul style="list-style-type: none"> • Informal Running Records • Conference Notes taken during Independent Reading • Fountas and Pinnell Six Dimensions of Fluency Rubric (more detailed) • Fountas and Pinnell Benchmark Assessment System Fluency Rubric (short)
Resources	<ul style="list-style-type: none"> • <i>The Fountas & Pinnell Literacy Continuum</i> by Fountas and Pinnell • <i>The Fluent Reader</i> by Timothy V. Rasinski • <i>The Reading Strategies Book</i> by Jennifer Serravallo • Fountas and Pinnell <i>Benchmark Assessment System</i> • Reading Rockets www.readingrockets.org

Standard 5: Determine meaning and develop logical interpretations by making predictions, inferring, drawing conclusions, analyzing, synthesizing, providing evidence, and investigating multiple interpretations.	
Indicator(s)	3-RL.5.1, 3-RI.5.1 Ask and answer literal and inferential questions to determine meaning; refer explicitly to the text to support inferences and conclusions.
Description	<p>Asking questions and creating a stance of inquiry and wonder is a natural place for students to go when exposed to texts. It is important for students to be able to ask and answer both literal and inferential questions. Literal questions are those in which the answer is “right there.” Inferential questions require students to use the text and their own experiences and background to make inferences and draw conclusions. Students need to experience higher-order questions which do not have one correct answer. The essence of this standard lies in leading students to use text evidence to support making inferences and drawing conclusions. The teacher should ask questions such as the samples listed below to teach students to return to the text to support their thinking:</p> <ul style="list-style-type: none"> • Can you show me where you saw that in the text? • What in the text made you think that? • Can you read the part of the text that helped you know that? <p><i>Inferring</i> is the act or process of drawing a conclusion or making a prediction based on what one already knows either from prior knowledge, observations, or evidence found in the text. When making an inference, ideas and facts are implied or suggested rather than stated outright.</p> <p>Life is full of opportunities to look at the clues we are given and then to infer what the clue might mean. For example: If someone walks out of the room and slams the door, we can infer they may be angry.</p> <p>Making, confirming, and revising predictions was taught in Kindergarten, first, and second grade. While this is not an indicator for third grade, it may be reinforced. However, the major emphasis should be on inferring and using evidence as a basis for answers.</p>
Activities	<p>Interactive Read Aloud: https://rockhill.instructure.com/courses/22433/files/1759622?module_item_id=424809</p> <p>This a great instructional context to use for both of these indicators. During Interactive Read Aloud, the teacher is able to model Think Aloud strategies and invite students to do the same.</p>

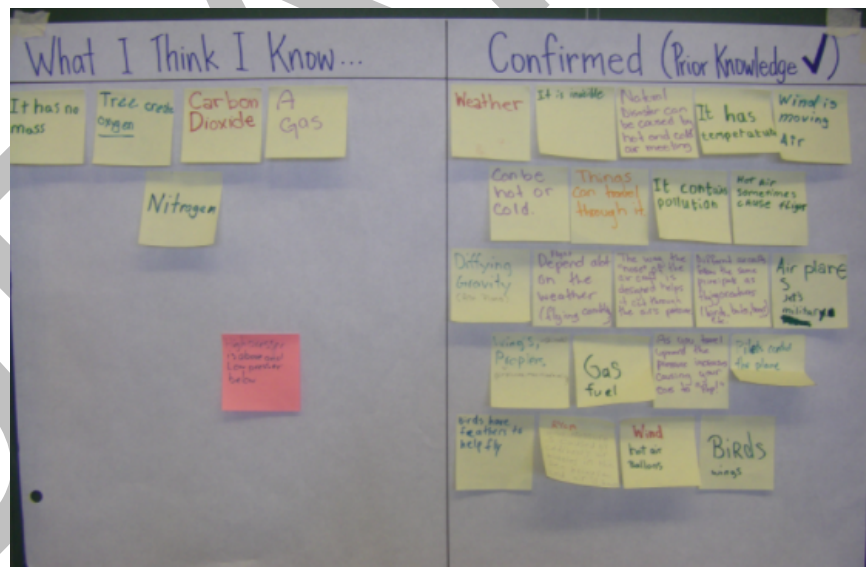
The following minilessons are from *The Reading Strategies Book* and are helpful for teaching predicting and inferring in Fiction:

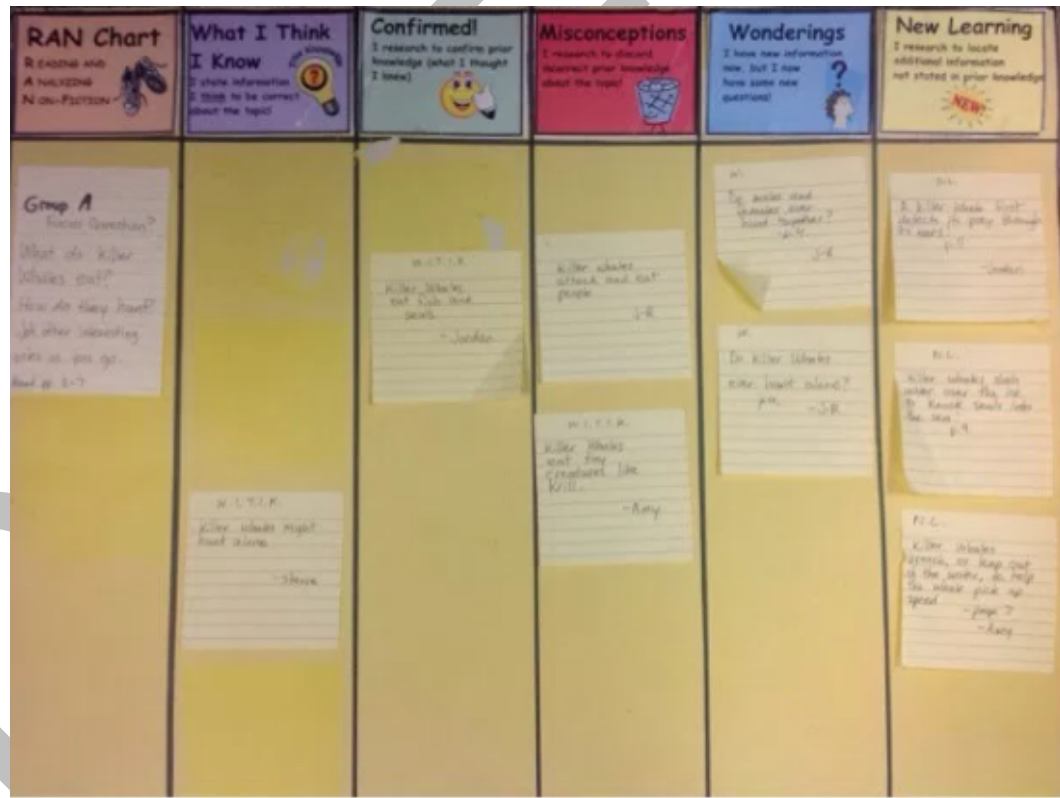
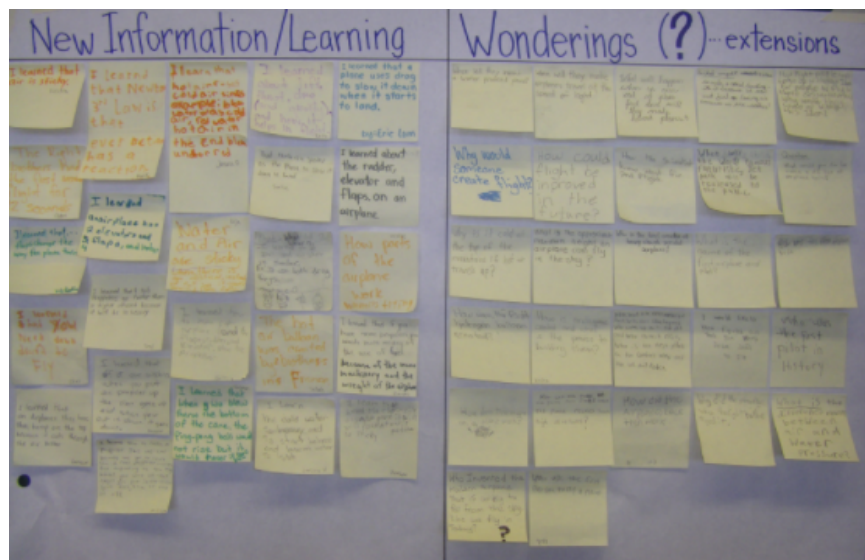
- 5.6 Reactions Help You Find the Problem
- 5.12 Angled Summaries for Highlighting Deeper Ideas in Plot
- 6.4 Feelings Change
- 6.6 Back Up Ideas About Characters with Evidence
- 6.8 Look for a Pattern
- 6.9 Text Clue/Background Knowledge Addition
- 6.12 Empathize to Understand
- 6.13 Yes, But Why?
- 6.14 Interactions Can Lead to Inferences
- 6.15/6.17 Talk and Actions as Windows
- 6.15/6.16 Out-of-Character Character

Nonfiction:

- 9.18 Answering Questions

RAN (Reading and Analyzing Nonfiction) Chart: This strategy, developed by Tony Stead, is similar to a KWL chart. However, the word “think” allows students to make approximations. Sometimes students’ first ideas about a topic may be incorrect. This strategy is used with nonfiction texts or topics.





It Says/I Say/And So Strategy by Kylene Beers

	<table><tr><th>Question</th><th>It Says...</th><th>I Say...</th><th>And So...</th></tr><tr><td>Step 1... Write the question (created or provided)</td><td>Step 2... Find information from the text that will help answer the question.</td><td>Step 3... Think about what you know about that information.</td><td>Step 4... Combine what the text says with what you know to come up with the answer.</td></tr><tr><td></td><td></td><td></td><td></td></tr></table> <p>http://www.readingrockets.org/pdfs/inference-graphic-organizer.pdf</p>	Question	It Says...	I Say...	And So...	Step 1... Write the question (created or provided)	Step 2... Find information from the text that will help answer the question.	Step 3... Think about what you know about that information.	Step 4... Combine what the text says with what you know to come up with the answer.				
Question	It Says...	I Say...	And So...										
Step 1... Write the question (created or provided)	Step 2... Find information from the text that will help answer the question.	Step 3... Think about what you know about that information.	Step 4... Combine what the text says with what you know to come up with the answer.										
Assessments	<ul style="list-style-type: none">● Conduct a comprehension conversation with students using a text previously read or heard. Ask questions that allow students to make inferences and draw conclusions.<ul style="list-style-type: none">○ What are some things you are/were wondering as you read?○ Have you thought about what the answer might be?○ What evidence in the text helped you to know that?○ Can you show me that section in the book?○ What does the author assume we know here?○ What does this probably mean?○ What evidence in the text supports that?● In third grade, students will be expected to do written analyses of texts. These should be done in a Shared Writing format with teacher support initially. It could be done in a reading response journal format (formative), or it could also be done as a stand-alone assessment (summative). For this indicator, students might be asked a question such as:<ul style="list-style-type: none">● As you read the story, what types of questions did you ask yourself? (Allow space for the students to list questions.)● Select one of your questions. Write a response and answer your question, using evidence from the text and your own thinking. <p>OR</p> <ul style="list-style-type: none">● What kind of person is Abby? When describing a character, remember to:<ul style="list-style-type: none">○ tell about the character's trait○ use details from the story to support your answer.● The It Says/I Say/And So format could be used as an Independent Reading Assessment if students have been taught the structure and have used it previously.												
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none">● <i>When Kids Can't Read: What Teachers Can Do</i> by Kylene Beers● <i>Interactive Read-Alouds, 2-3</i> by Linda Hoyt● <i>The Reading Strategies Book</i> by Jennifer Serravallo												

	<ul style="list-style-type: none">• <i>The Comprehension Toolkit</i> by Stephanie Harvey and Anne Goudvis• Reading Rockets http://www.readingrockets.org/article/making-inferences-and-drawing-conclusions <p>Read-Aloud Possibilities:</p> <ul style="list-style-type: none">• <i>The Day of Ahmed's Secret</i> by Florence Parry Heide and Judith Heide Gilliland• <i>The Royal Bee</i> by Frances and Ginger Park• <i>The Other Side</i> by Jacqueline Woodson• <i>An Angel for Solomon Singer</i> by Cynthia Rylant
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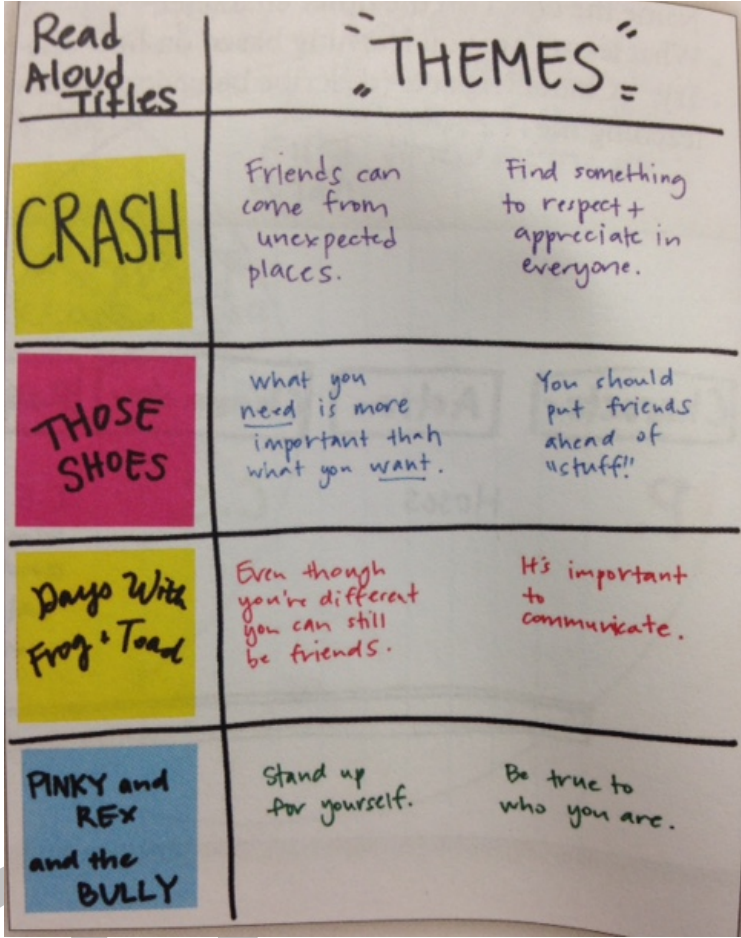
Standard 6: Summarize key details and ideas to support analysis of thematic development. (LITERARY)	
Indicator(s)	3-RL.6.1 Determine the theme by recalling key details that support the theme.
Description	<p>In the primary grades, students have learned to use key details and major events to determine theme in texts. In third grade, this will be extended as students continue to determine theme in more complex texts.</p> <p>For example, in the story of <i>Little Red Riding Hood</i>, the major events might be:</p> <ul style="list-style-type: none"> • Mom asks LRRH to go and visit Grandma. Mom tells her not to talk to strangers. • LRRH journeys through the woods and meets the wolf. She tells him where she is going. • LRRH arrives at Grandma's house and is fooled by the wolf who is dressed as Grandma. • The wolf eats LRRH. • The woodcutter comes along and rescues LRRH and Grandma. The wolf dies. <p>(Based on the Brother Grimm Version)</p> <p>Using the key details and major events of the story, students should be able to determine the theme. For example, in <i>Little Red Riding Hood</i>, one of the possible themes might be the importance of listening to your parents. Another possible theme might be to not talk to strangers.</p> <p><i>Theme</i> is defined as a salient abstract idea that emerges from a literary work's treatment of its subject-matter; or a topic recurring in a number of literary works. Theme is broadly and commonly a topic explored in a literary work (e.g., "the value of all life"). More narrowly, it is the insight about a topic communicated in a work (e.g., "All living things are equally precious"). Most literary works have multiple themes. Usually, a theme is implicitly communicated by the work as a whole rather than explicitly stated in it, though fables are an exception.</p>
Activities	<p>The following Signposts are from <i>Notice and Note, Strategies for Close Reading</i> by Kylene Beers and Robert E. Probst:</p> <ul style="list-style-type: none"> • <i>Contrasts and Contradictions</i>: A sharp contrast between what we would expect and what we observe the character doing; behavior that contradicts previous behavior or well-established patterns

- *Aha Moment*: A character's realization of something that shifts his actions or understanding of himself, others, or the world around him
- *Tough Questions*: Questions a character raises that reveal his or her inner struggles
- *Words of the Wiser*: The advice or insight a wiser character, who is usually older, offers about life to the main character
- *Again and Again*: Events, images, or particular words that recur over a portion of a novel
- *Memory Moment*: A recollection by a character that interrupts the forward progress of the story

The following minilessons are from *The Reading Strategies Book*:

- 7.2 The Difference Between Plot and Theme
- 7.3 We Can Learn (and Give Advice) Based on How Characters Treat Each Other
- 7.4 What Can Characters Teach Us?
- 7.5 Look Out for What Characters Teach Each Other
- 7.6 What Are You Left With?
- 7.7 Mistakes Can Lead to Lessons
- 7.8 Feelings Help Us Learn
- 7.9 Compare Lessons Across Books in a Series
- 7.10 Actions, Outcomes, Response
- 7.11 Book-to-Book Connections
- 7.12 Dig Deeper to Find a Story's Topics
- 7.13 From Seed to Theme
- 7.14 Find Clues About Theme in the Blurb
- 7.15 The Real World in My Book
- 7.16 Stories Teach Us About Life Issues
- 7.17 Readers Ask Themselves Questions
- 7.18 Character Change Can Reveal Lessons

Theme Boards: Each time the class reads a book aloud together, consider adding a "theme" to the board. This Theme Board will serve as a collection of themes that can be referred to again and again. Working with such a list can help students understand what a theme is, to begin to identify themes on their own, and compare themes across books.

	 <p style="text-align: center;"><i>The Reading Strategies Book</i></p>
Assessments	<p>Independent Reading Conferences: One possible way these indicators can be assessed is through conferring.</p> <p>Text-Dependent Analysis: Students in upper-grades can complete a text-dependent analysis writing assignment. A sample prompt is provided below.</p> <ul style="list-style-type: none"> • What is an important lesson that readers can learn from this story? Support your answer. When writing about life lessons or themes, remember to: <ul style="list-style-type: none"> ○ write about a life lesson the character learned ○ explain how a part of this story shows this lesson • Click here to access the TDA rubric. https://ed.sc.gov/tests/tests-files/sc-ready-files/tda-rubric/
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>Notice and Note, Strategies for Close Reading</i> by Kylene Beers and

	<p>Robert E. Probst</p> <ul style="list-style-type: none">• <i>The Reading Strategies Book</i> by Jennifer Seravallo• <i>The Common Core Lesson Plan Book K-5</i> by Gretchen Owocki• South Carolina Department of Education Office of Assessment• <i>Units of Study for Teaching Reading</i> by Lucy Calkins, Series Editor <p>Read Aloud Possibilities:</p> <ul style="list-style-type: none">• “Thank You, Ma’m” by Langston Hughes http://staff.esuhdsd.org/danielle/english%20department%20village/rt/Short%20Stories/Thank%20You,%20Ma'am.pdf• <i>Night Tree</i> by Eve Bunting• <i>Crash</i> by Jerry Spinelli• <i>Esperanza Rising</i> by Pam Munoz Ryan• <i>Riding Freedom</i> by Pam Munoz Ryan• <i>The Memory String</i> by Eve Bunting• <i>The Man Who Walked Between the Towers</i> by Mordicai Gerstein• <i>Thank You, Mr. Falker</i> by Patricia Polacco• <i>Pink and Say</i> by Patricia Polacco• <i>Because of Winn Dixie</i> by Kate DiCamillo• <i>Stone Fox</i> by John Reynolds Gardiner
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Standard 6: Summarize key details and ideas to support analysis of central ideas. (INFORMATIONAL)	
Indicator(s)	3-RI.6.1 Summarize multi-paragraph texts using key details to support the central idea.
Description	<p>In the primary grades, students were taught to summarize the text by using key details. In third grade, this will be extended as students continue to read more complex texts. Often when students try to summarize a text, they will retell it instead. Retelling requires students to think through a text and recount what happened. Summarizing requires students to think about the text and drill down to its most critical parts. A summary provides the essence.</p> <p><i>Central idea:</i> The central unifying element which ties together all other elements of the text; dominant impression.</p> <p>It is important to remember that central idea goes beyond a topic. Students can begin to think about central idea by identifying the topic. Then they can begin to determine what the author is trying to say about that topic.</p>
Activities	<p>The following Signposts are from <i>Reading Nonfiction, Notice and Note Stances, Signposts, and Strategies</i>:</p> <ul style="list-style-type: none"> • <i>Contrasts and Contradictions:</i> A sharp contrast between what we would expect and what we observe happening; a difference between two or more elements in the text • <i>Extreme or Absolute Language:</i> Language that leaves no doubt about a situation or an event, allows no compromise, or seems to exaggerate or overstate a case <p>The following minilessons are from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 8.3 Topic/Subtopic/Details • 8.5 Boxes and Bullets • 8.7 Paraphrase Chunks, Then Put It Together • 8.11 Add Up Facts to determine Main Idea • 8.14 Time = Parts • 8.17 Clue In to Topic Sentences • 8.18 Shrink-a-Text with a Partner • 9.6 Consistently Ask, "How do I Know?" • 9.8 Read, Cover, Remember, Retell <p>Group Activities:</p> <ul style="list-style-type: none"> • Groups write the topic of what they have read in the center of a large piece of chart paper. Working together, each student in the group selects one key paragraph or section and writes a summary of the key information provided by that portion of the text. Students then discuss how their chosen portion relates to the central idea. They add to their

work as new insights are generated.

- Students use a graphic organizer (see sample below) or create their own diagram to prepare a summary. After working as a group, students share the summary with another group or the class.

Figure RIT 2.3

A Main Idea and Its Parts

Name: _____ Date: _____

Title: _____

Main Idea

Supporting Details or Examples

The Common Core Lesson Book K-5

Capture This!

Capture This! is a lesson frame for students to think through the most important information in a text by deciding the key parts. Working alone, with a partner, or with a team, students use a graphic organizer (see below) to organize the content into what they think are the most important parts. Sticky notes are placed on the organizer and moved around until students find an order that seems meaningful and a set of statements that captures the central idea.

Figure RIT 2.9

Capture This!

Name: _____ Date: _____

Title: _____

Use sticky notes to retell the key ideas in this text.

© 2012 by Gretchen Owecki, from *The Common Core Lesson Book, K-5*. Portsmouth, NH: Heinemann.

The Common Core Lesson Book K-5

Mapmakers*

Mapmakers show the physical features of a setting, which can be used as a tool for retelling an event from history or for recounting key aspects of a biography. For example, students might create a map to show the path taken by a key figure in history. Maps can also show habitats, such as that of the African Elephant. After reading or listening, students act as mapmakers to create a physical map to be used as a tool for retelling key content.

Somebody Wanted But So (SWBS): This strategy is often used with literary texts, but can work with informational texts as well. SWBS offers students a structure that helps them write a one sentence summary of a text. SWBS scaffolds students' thinking as they consider: who the *somebody* of the text is, what that somebody *wanted*, *but* what happened, and *so* what was the outcome. If the text is more complex, and the students can't get all of the information in one sentence, the series of statements could be connected with *then*, *later*, *next*, and *finally*.

An example of what this might look like after reading an information article on bees: The bees wanted to find their way back to their hive, but the pesticides on

	flowers and plants interferes with the bees' ability to remember where their hive is, and so they can't return.
Assessments	<p>This indicator can be assessed through Independent Reading Conferences. The teacher may ask questions such as:</p> <ul style="list-style-type: none"> • Talk about what you learned in this text. • What is the central idea of the text? • Explain why this might be important. • Can you summarize what you've read? <p>Students in upper grades can also complete written summaries of multi-paragraph texts. A sample prompt is included below:</p> <p>Summarize the text, "(insert text title here)." When summarizing, remember to:</p> <ul style="list-style-type: none"> • write about the central idea • include carefully selected details that link to the central idea • keep your summary brief • write about the ideas in the text, not your own opinions
Resources	<ul style="list-style-type: none"> • <i>The Common Core Lesson Book K-5</i> by Gretchen Owocki • <i>The Reading Strategies Book</i> by Jennifer Serravallo • <i>Reading Nonfiction: Notice & Note - Stances, Signposts, and Strategies</i> by Kylene Beers and Robert E. Probst • <i>Units of Study for Teaching Reading</i> by Lucy Calkins, Series Editor

Standard 7: Analyze the relationship among ideas, themes, or topics in multiple media and formats, and in visual, auditory, and kinesthetic modalities. (LITERARY)	
Indicator(s)	<p>3-RL.7.1 Explain how illustrations contribute to create mood or emphasize aspects of character or setting.</p> <p>3-RL.7.2 Compare and contrast how an author uses characters to develop theme and plot in different texts within a series.</p>
Description	<p>In thinking about the first indicator, it is important for students to understand that illustrations can evoke certain feelings or emotions, and therefore create mood. In some stories, the illustrations add information that is not included in the words. The second indicator addresses the fact that authors are intentional in how they develop theme and plot. Students should use both the words and the illustrations to understand characters, setting, and plot of the story.</p> <p><i>Mood</i> is a literary element that evokes certain feelings in readers through words or descriptions.</p> <p>In fourth and fifth grade, students will be expected to explore similarities and differences among textual, dramatic, visual, or oral presentations.</p>
Activities	<p>Interactive Read Aloud: During Interactive Read Aloud, the teacher is able to model Think Aloud strategies and invite students to do the same. The teacher might pose questions to the class during the Read Aloud such as:</p> <ul style="list-style-type: none"> • What does this illustration tell us about the characters/the setting? • Let's talk about what this illustration tells us about this event/the problem/the solution. • Let's compare the author's words to the picture. What do you notice? <p>The following Signposts are from <i>Notice and Note, Strategies for Close Reading</i> by Kylene Beers and Robert E. Probst:</p> <ul style="list-style-type: none"> • <i>Contrasts and Contradictions:</i> A sharp contrast between what we would expect and what we observe the character doing; behavior that contradicts previous behavior or well-established patterns • <i>Words of the Wiser:</i> The advice or insight a wiser character, who is usually older, offers about life to the main character • <i>Memory Moment:</i> A recollection by a character that interrupts the forward progress of the story

The following minilessons are from *The Reading Strategies Book*:

- 6.15 Out of Character Character
- 6.16 The Influences on Character
- 6.17 Talk and Actions as Windows
- 6.18 Complex Characters
- 6.19 More Than One Side
- 6.20 Conflict Brings Complexity
- 6.23 What's In a Character's Heart?
- 6.24 Blind Spots

Theme Boards: Each time the class reads a book aloud together, consider adding a "theme" to the board. This Theme Board will serve as a collection of themes that can be referred to again and again. Working with such a list can help students understand what a theme is, to begin to identify themes on their own, and compare themes across books.

Read Aloud Titles	"THEMES"	
CRASH	Friends can come from unexpected places.	Find something to respect + appreciate in everyone.
THOSE SHOES	What you need is more important than what you want.	You should put friends ahead of "stuff!"
Darvo With Frog + Toad	Even though you're different you can still be friends.	It's important to communicate.
PINKY and REX and the BULLY	Stand up for yourself.	Be true to who you are.

The Reading Strategies Book

Other Activities: The following activities could be taught first through a whole-class minilesson. During Independent Reading, students could practice applying this in a text read on their own. In addition, all of these could be used to assess this indicator as well.

- Students review all of the illustrations provided, choosing and describing

	<p>three that provide helpful or telling images of the characters.</p> <ul style="list-style-type: none"> Students review all of the illustrations provided, choosing and describing three that provide good images of the setting. <p>Independent Reading Assignment: Students could select two books from a series to read independently. As students read the texts, they should note ways that the author uses characters to develop the plot and theme. After completing two books from the same series, the student could write a written response.</p>
Assessments	<p>During Independent Reading, confer with students to see if they understand how the illustrations in texts create mood or emphasize aspects of character or setting. Use the following questions to guide your discussion:</p> <ul style="list-style-type: none"> What does this illustration tell us about the characters? What does this illustration tell us about the setting? How do the illustrations make you feel? How might the text be different without these illustrations? <p>Independent Reading Assessments:</p> <ul style="list-style-type: none"> Select a text with powerful illustrations. Choose one or more illustrations to describe ways in which the illustrator did a good job of portraying character(s) and/or setting on the selected page(s). Select a text with powerful illustrations. Choose one or more illustrations to describe ways in which the illustrator did a good job of creating mood on the selected page(s). Students could select two books from a series to read independently. As students read the texts, they should note ways that the author uses characters to develop the plot and theme. After completing two books from the same series, the student could write a written response.
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> <i>Interactive Read-Alouds, 2-3</i> by Linda Hoyt <i>The Common Core Lesson Plan Book K-5</i> by Gretchen Owocki <i>The Reading Strategies Book</i> by Jennifer Seravallo <i>Notice and Note, Strategies for Close Reading</i> by Kylene Beers and Robert E. Probst <p>Read Aloud Possibilities:</p> <ul style="list-style-type: none"> <i>Saturdays and Teacakes</i> by Lester Laminack <i>The Pink House</i> by Kate Salley Palmer <i>The Memory String</i> by Eve Bunting <i>Something Beautiful</i> by Sharon Dennis Wyeth <i>The Other Side</i> by Jacqueline Woodson <i>Momma, Where Are You From?</i> By Marie Bradby <p>Series Texts:</p> <ul style="list-style-type: none"> <i>My Rotten Red-Headed Older Brother</i> by Patricia Polacco and <i>Rotten</i>

	<p><i>Richie and the Ultimate Dare</i> by Patricia Polacco</p> <ul style="list-style-type: none">• <i>Mercy Watson Series</i> by Kate DiCamillo• <i>I Survived Series</i> by Lauren Tarshish• <i>The Boxcar Children Series</i> by Gertrude Chandler Warner• <i>Diary of a Wimpy Kid Series</i> by Jeff Kinney
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DRAFT

Standard 7: Research events, topics, ideas, or concepts through multiple media, formats, and in visual, auditory, and kinesthetic modalities. (INFORMATIONAL)																																							
Indicator(s)	3-RI.7.1 Compare and contrast diverse texts on the same topic, idea, or concept.																																						
Description	<p>This essence of this standard is comparing and contrasting a variety of texts, and students will need lots of opportunities to do so. This can be done with text sets that are gathered based on topics, ideas, or concepts. The choices could be determined based on curriculum, students’ interests, current events, etc.</p> <p>For example: Conduct a study of ladybugs using a feature article, an online encyclopedia, and two books by different authors. Determine what the similarities and differences are based on the information read.</p>																																						
Activities	<p>Comparison Chart: Allow students to read a variety of texts about the same topic. A Comparison Chart could be used to organize information found in each of the texts.</p> <table><tr><th colspan="5">TIGERS</th></tr><tr><th>Information</th><th>Text 1</th><th>Text 2</th><th>Text 3</th><th>Text 4</th></tr><tr><td>Physical Attributes</td><td></td><td></td><td></td><td></td></tr><tr><td>Habitat</td><td></td><td></td><td></td><td></td></tr><tr><td>Diet</td><td></td><td></td><td></td><td></td></tr><tr><td>Adaptations</td><td></td><td></td><td></td><td></td></tr><tr><td>Prey/Predators</td><td></td><td></td><td></td><td></td></tr></table> <p>Text Link Talks provide a structured opportunity for students to think about different authors’ approaches to similar topics. For this activity, you will need multiple copies of the texts. Place students in groups, and have them read and discuss related texts. Ask students to use a Venn diagram or a comparison chart to show what the texts have in common and what is unique to each text. Bring the class back together to compare findings and/or share information.</p> <p>What’s the Connection? Arrange for students to read (or listen to) two texts that address the same topic. After reading the first text, each student writes or draws on a yellow sticky note one concept the author taught. After reading the second text, each student writes or draws on a pink sticky note one concept the author taught. Have students work in small groups to create a Venn diagram featuring their sticky-note observations. The notes from the first text should be placed in one circle. The notes from the second text should be placed in the second circle. Then, students move the notes to the middle if both texts taught that concept.</p>				TIGERS					Information	Text 1	Text 2	Text 3	Text 4	Physical Attributes					Habitat					Diet					Adaptations					Prey/Predators				
TIGERS																																							
Information	Text 1	Text 2	Text 3	Text 4																																			
Physical Attributes																																							
Habitat																																							
Diet																																							
Adaptations																																							
Prey/Predators																																							
Assessments	During an Independent Reading Conference, have a comprehension conversation with students. Prompts might include:																																						

	<ul style="list-style-type: none"> • What information did we find in both books? • In just one book? • How was the information presented similar? • And how was it different? <p>Independent Reading Assessment: Using two texts on the same topic, ask students to write a written response stating what the texts have in common and what is unique to each text.</p> <p>The following prompts can be used with two different texts on a similar topic. Sample text sets are included in the Appendix of this document.</p> <ul style="list-style-type: none"> • Read “Getting Ready to Bring Home a Dog” and “Guide Dogs and Their Owners—A Special Bond.” Both texts teach about the big idea of getting ready for a dog. After reading, write a response that compares and contrasts the two texts. When comparing and contrasting, remember to write about the similarities and differences in the specific information presented in the two texts. • Read “Pickle-Flavored Ice Cream” and “How do Big Ice Cream Companies Make Ice Cream?” Both texts teach about making ice cream. After reading, write a response that compares and contrasts the two texts. When comparing and contrasting, remember to write about the similarities and differences in the specific information presented in the two texts.
Resources	<ul style="list-style-type: none"> • <i>Genre Study: Teaching with Fiction and Nonfiction Books</i> by Irene C. Fountas and Gay Su Pinnell • <i>The Common Core Lesson Book K-5</i> by Gretchen Owocki • <i>Units of Study for Teaching Reading</i> by Lucy Calkins, Series Editor

Standard 8: Analyze characters, settings, events, and ideas as they develop and interact within a particular context. (LITERARY)	
Indicator(s)	<p>3-RL.8.1 Use text evidence to:</p> <ul style="list-style-type: none"> a. describe characters' traits, motivations, and feelings and explain how their actions contribute to the development of the plot; and b. explain the influence of cultural and historical context on characters, setting, and plot development.
Description	<p>In the primary grades, students were expected to describe characters' actions, feelings and responses to major events or challenges. In second grade, students were also expected to describe how cultural context influences a story. In third grade, this indicator includes historical context as well. Cultural influence is evident in much traditional literature, but it is also evident in many other types of stories. For example: In <i>The Other Side</i> by Jacqueline Woodson, two children are separated by a fence, but they are friends. While they are the same age, they do not have the same rights.</p> <p>The primary shift with this standard in third grade is the fact that students are expected to use text evidence to support their descriptions and explanations. Evidence may include specific details and/or quotes.</p>
Activities	<p>The following Signposts are from <i>Notice and Note, Strategies for Close Reading</i> by Kyleen Beers and Robert E. Probst:</p> <ul style="list-style-type: none"> • <i>Contrasts and Contradictions</i>: A sharp contrast between what we would expect and what we observe the character doing; behavior that contradicts previous behavior or well-established patterns • <i>Aha Moment</i>: A character's realization of something that shifts his actions or understanding of himself, others, or the world around him • <i>Tough Questions</i>: Questions a character raises that reveal his or her inner struggles • <i>Words of the Wiser</i>: The advice or insight a wiser character, who is usually older, offers about life to the main character • <i>Again and Again</i>: Events, images, or particular words that recur over a portion of a novel • <i>Memory Moment</i>: A recollection by a character that interrupts the forward progress of the story <p>The following minilessons are from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 6.1 How's the Character Feeling? • 6.6 Back Up Ideas About Characters with Evidence

	<ul style="list-style-type: none"> • 6.11 Character Comparisons • 6.12 Empathize to Understand • 6.14 Interactions Can Lead to Inferences • 6.16/6.17 The Influences on Character • 6.17/6 Talk and Actions as Windows • 6.19 More Than One Side • 6.20 Conflict Brings Complexity • 6.21 Piling Together Traits to Get Theories <p>Read Texts with Cultural and Historical Context (Suggestions are provided in the Resources section below) This can be done initially with the whole class using the Interactive Read Aloud format. The teacher can then allow students to read texts with cultural and historical context on their own and continue to notice ways that the context affects characters, setting, and plot.</p>
Assessments	<p>Independent Reading Conferences: During Independent Reading conferences, conduct a comprehension conversation using question prompts such as:</p> <ul style="list-style-type: none"> • What words would you use to describe your character? • Tell me about something your character says or does. Why do you think the character said/did that? • What are you thinking about how the character is feeling at certain points in the story? • What actions would describe how your character behaves? What kind of person acts like that? <p>Sample TDA Questions:</p> <ul style="list-style-type: none"> • Cam's actions are described throughout the story. Write a response explaining how Cam's actions make the story more interesting and exciting. Use examples from the book in your response. • Pete's actions are described throughout the story. Write an essay explaining how Pete's actions advance the plot of the story. Use evidence from the story to support your response. • What kind of person is _____? When describing a character, remember to: <ul style="list-style-type: none"> ○ show that you know the character is complicated (for example, tell about more than one trait) ○ tell about the character's motivation(s) ○ give details from different parts of the story that support your understanding of the story
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>Interactive Read Alouds, 2-3</i> by Linda Hoyt • <i>The Common Core Lesson Book K-5</i> by Gretchen Owocki • <i>The Reading Strategies Book</i> by Jennifer Serravallo • <i>Notice and Note, Strategies for Close Reading</i> by Kylene Beers and

	<p>Robert E. Probst</p> <p>Read Aloud Possibilities for Cultural Context:</p> <ul style="list-style-type: none">• <i>Cheyenne Again</i> by Eve Bunting• <i>Mufaro's Beautiful Daughters</i> by John Steptoe• <i>Grandfather's Journey</i> by Allen Say• <i>Lon Po Po</i> (any version)• <i>Strega Nona</i> by Tomie DePaola• <i>The Other Side</i> by Jacqueline Woodson <p>Read Aloud Possibilities for Historical Context:</p> <ul style="list-style-type: none">• <i>Pink and Say</i> by Patricia Polacco• <i>So Far From the Sea</i> by Eve Bunting• <i>Gleam and Glow</i> by Eve Bunting• <i>Uncle Jed's Barbershop</i> by Margaree King Mitchell• <i>The Promise Quilt</i> by Candice F. Ransom
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Standard 8: Interpret and analyze the author's use of words, phrases, text features, conventions, and structures, and how their relationships shape meaning and tone in print and multimedia texts. (INFORMATIONAL)	
Indicator(s)	<p>3-RI.8.1 Explain how the author uses words and phrases to inform, explain, or describe.</p> <p>3-RI.8.2 Use knowledge of appendices, timelines, maps, and charts to locate information and gain meaning; explain how these features contribute to a text.</p>
Description	<p>Indicator 3-RI.8.1 is looking at author's craft techniques and being able to explain how the author uses words and phrases to inform, explain, or describe.</p> <p>In Kindergarten and first grade, students identified words, phrases, illustrations, and photographs used to provide information. In second grade, students identified how the author uses words, phrases, illustrations, and photographs to inform, explain or describe.</p> <p>Indicator 3-RI.8.2 is all about using text features to locate information and make meaning.</p> <p>In first grade, students learned about title pages, illustrations/photographs, fonts, glossaries, and tables of contents.</p> <p>In second grade, students learn for the first time about using an index, headings, bullets, and captions.</p> <p>ALL of the features that appear in third grade (appendices, timelines, maps and charts) are introduced for the first time. Just being able to point out these features is not enough. Students need to be able to use them, and explain how the features add to the text. For example, a student would need to be able to explain that a timeline is a visual that represents the passage of time. This contributes to the text because it highlights important events and how they happened in relation to other important events.</p>
Activities	<p>The following minilessons are from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 10.10 Why a Visual? • 10.12 Don't Skip It! • 10.13 Integrate Features and Running Text • 10.15 Maps • 10.21 Take Your Time (Line) • 11.6 Look to Text Features

	<p>Interactive Read Aloud: This context is a great way to model for students how we can use text features in authentic ways. The teacher may want to scan or project a mentor text so that students can see how the teacher uses the different features. In addition, the teacher can stop and provide time to talk about the author's craft techniques.</p> <p>Shared Reading: This is another instructional context that can be very helpful for looking at ways authors use words and phrases to inform, explain, or describe.</p> <p>Browsing Bins: Provide bins of books at each table group or perhaps at a center/station. Allow time for students to read the texts. Before, during, or after reading, students should name text features - especially appendices, timelines, maps, and charts - they used during their reading and ways the features were useful. Students can list page numbers. After reading, students can share findings with the class.</p> <p>Reading/Writing Connection: While this is a reading indicator, giving students the opportunity to create informational books with the same craft techniques and text features they are studying will help to deepen their understanding. Students can create informational books about topics they know well or have studied in-depth.</p>
Assessments	<p>Independent Reading Conferences: The teacher can assess students' understanding of these two indicators as students are reading informational texts on their own. The teacher might ask questions such as:</p> <ul style="list-style-type: none"> ● What kinds of words and phrases did the author use to explain how the water cycle works? ● Can you show me some of the text features that helped you find the information you were looking for? ● How did these illustrations/drawings relate to the text? ● Specific Text Feature Probes such as: <ul style="list-style-type: none"> ○ Look at the map. How does it help you to understand the text? ○ Tell what you learned from the timeline? Map? Chart? ○ Turn to the appendix in the back of the book. What kind of information does it give you? ○ Tell about what you learned from the text feature on page 3. <p>Independent Reading Assessment: Students can also complete an Independent Reading Assessment. Students can select an informational text to read on their own. As they read, they can use sticky notes to identify craft techniques and text features and describe how those features and techniques were useful. The teacher could also use copies of a simple magazine article and ask the students to record what they notice directly on the copies.</p>
Resources	<ul style="list-style-type: none"> ● <i>The Reading Strategies Book</i> by Jennifer Serravallo ● <i>The Common Core Lesson Book K-5</i> by Gretchen Owocki ● Fountas and Pinnell <i>Benchmark Assessment System</i>

Standard 9: Interpret and analyze the author's use of words, phrases, and conventions, and how their relationships shape meaning and tone in print and multimedia texts. (LITERARY)

Indicator(s)	<p>3-RL.9.1 Identify and explain how the author uses idioms, metaphor, or personification to shape meaning and style.</p> <p>3-RL.9.2 Explain how the author's choice of words, illustrations, and conventions combine to create mood, contribute to meaning, and emphasize aspects of character or setting.</p>
Description	<p>In the primary grades:</p> <ul style="list-style-type: none"> • The following literary devices were taught: repetition, rhythm, simile and metaphor • The following sound devices were taught: rhyme, onomatopoeia, alliteration <p>Students should continue to deepen their understanding of all of these as they find examples in more difficult texts and explain how the author uses each.</p> <p>In third grade, the literary devices of idiom and personification are introduced for the first time.</p> <ul style="list-style-type: none"> • <i>Idiom</i>: Words used in a special way that may be different from their literal meaning. Example: <i>It's raining cats and dogs</i> does not mean that cats and dogs are falling from the sky, but that it is raining heavily. • <i>Personification</i>: The figurative device in which animals, objects, or abstractions are represented as being human or as having human attributes. <p>Students need to notice the ways that authors use words, illustrations, and conventions as a way of reaching the reader, specifically in creating mood, contributing to meaning, and emphasizing aspects of characters and setting. For example, in <i>Brave Irene</i>, William Steig's words and illustrations immediately make an impression on the reader. As Irene braves the snowstorm to deliver the dress to the Duchess, the pictures and words create feelings of despair, perseverance and ultimately accomplishment. The illustrations and words help the reader understand both the setting and what type of character Irene is.</p> <p>Lester Laminack says, "Writers are like composers. Writers put words on paper just like composers put notes on a page." This is such a great comparison. It reminds us that the author's words are carefully considered, chosen and crafted to communicate the message intended. Many writers use words and phrases in such a way that it makes us laugh out loud or bring tears to our eyes. Writers do</p>

	this in a meaningful way to add humor, interest, emotion, enjoyment and just plain fun!
Activities	<p>Shared Reading: This instructional context is wonderful for teaching students to notice language and to read it the way the author intended.</p> <p>Interactive Read Aloud: This instructional context is also a great tool for teaching students to notice language and author's intentional choices. The teacher can lift out examples of similes, metaphors, words, phrases, and sound devices for students to discuss.</p> <p>Independent Reading Practice: Students need opportunities to read texts on their own and notice literary devices and authors' craft techniques. Students can annotate texts with sticky notes and/or flags and write reflections about their reading.</p> <p>Poetry Station: Because poetry is full of sound devices and figurative language, teachers can create a poetry station in the classroom that students can visit. At the center, students can read individually or in pairs/groups and notice characteristics of the poems.</p>
Assessments	<p>Independent Reading Conferences: The teacher can assess students' understanding of these two indicators as students are reading texts on their own. The teacher might ask questions such as:</p> <ul style="list-style-type: none"> • What kinds of words and phrases did the author use that made you feel a certain way? Can you show me some places in the book? • Can you show me some of the places where the author used idiom? Metaphor? Personification? <p>Independent Reading Assessment: Students can also complete an Independent Reading Assessment. Students can select a text (book and/or poem) to read on their own. As they read, they can use sticky notes to identify sound devices, figurative language, and craft techniques and describe how those features contributed to both the mood and meaning.</p> <p>The following assessment uses the poem "Eat at Moe's" by Carole Boston Weatherford and is in the anthology, <i>Sidewalk Chalk Poems of the City</i>. (Click to view an excerpt which contains "Eat at Moe's.")</p> <p>https://books.google.com/books?id=4GWGmwlsUeQC&pg=PA7&lpg=PA7&dq=moe+grills+hot+dogs,+hums+a+tune+as+folks+chow+down&source=bl&ots=bRuwPH17rU&sig=EScPlnskoYFiqJrWQ7rXO__Sdj8&hl=en&sa=X&ved=0ahUKEwiYn6i-uNvUAhXFOCYKH5-CF8Q6AEIKDAA#v=onepage&q=moe%20grills%20hot%20dogs%2C%20hums%20a%20tune%20as%20folks%20chow%20down&f=false</p>

	<p>In the poem, the poet states “Moe grills hot dogs, hums a tune, as folks chow down at the greasy spoon.” What might the idiom “greasy spoon” mean?</p> <ul style="list-style-type: none"> a. Dirty spoon b. A local eating spot c. Greasy table d. A barbecue <p>TDA: The author uses personification in the poem. Write an essay explaining how the author’s use of personification in the poem shapes meaning and style. Use evidence from the poem to support your response.</p>
<p>Resources</p>	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>Learning Under the Influence of Language and Literature</i> by Lester L. Laminack and Reba M. Wadsworth • <i>Cracking Open Author’s Craft</i> by Lester L. Laminack • <i>Interactive Read Alouds, 2-3</i> by Linda Hoyt <p>Read Aloud Possibilities</p> <p>Anchor Text Suggestions:</p> <ul style="list-style-type: none"> • <i>Saturdays and Teacakes</i> by Lester Laminack (This text has many examples of figurative language as well as rich, descriptive language.) • <i>Brave Irene</i> by William Steig <p>Sound Devices:</p> <ul style="list-style-type: none"> • <i>Roller Coaster</i> by Marla Frazee • <i>Mr. George Baker</i> by Amy Hest • <i>Mirandy and Brother Wind</i> by Patricia McKissack • Poetry by Shel Silverstein, Jack Prelutsky, Brod Bagert • <i>Some Smug Slug</i> by Pamela Duncan Edwards • <i>Kitten’s First Full Moon</i> by Kevin Henkes • <i>When I Was Young in the Mountains</i> by Cynthia Rylant <p>Figurative Language:</p> <ul style="list-style-type: none"> • <i>Sidewalk Chalk - Poems of the City</i> by Carole Boston Weatherford • <i>Scarecrow</i> by Cythia Rylant • <i>In November</i> Cynthia Rylant • <i>The Barn Owls</i> by Tony Johnston • Poetry by Mattie J. Stepanek • <i>Seven Blind Mice</i> by Ed Young • <i>Quiet as a Cricket</i> by Audrey Wood <p>Descriptive Words and Phrases/Rich Language:</p> <ul style="list-style-type: none"> • <i>The Three Chairs</i> by Kate Salley Palmer • <i>Stellaluna</i> by Janell cannon • Poetry by Mattie J. Stepanek

	<p>Idioms:</p> <ul style="list-style-type: none">• <i>My Momma Likes to Say</i> by Denise Nelson• <i>Amelia Bedelia</i> series by Peggy Parish• <i>There's a Frog in my Throat</i> by Loreen Leedy and Pat Street• <i>Parts</i> by Ted Arnold <p>Personification:</p> <ul style="list-style-type: none">• <i>The Giving Tree</i> by Shel Silverstein• <i>The Day the Crayons Quit</i> by Drew Daywalt and Oliver Jeffers• Poetry collections• In advertising:<ul style="list-style-type: none">○ OREO: Milk's favorite cookie○ Goldfish Snack Crackers: The snack that smiles back
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Standard 10 (LITERARY) / STANDARD 9 (INFORMATIONAL): Apply a range of strategies to determine and deepen the meaning of known, unknown, and multiple-meaning words, phrases, and jargon; acquire and use general academic and domain-specific vocabulary.

Indicator(s)	<p>3-RL.10.1, 3-RI.9.1 Use paragraph-level context to determine the meaning of words and phrases.</p> <p>3-RL.10.2, 3-RI.9.2 Determine the meaning of a word when an affix is added to a base word.</p> <p>3-RL.10.3, 3-RI.9.3 <i>Students are expected to build upon and continue applying previous learning. Grade 2 Use a base word to determine the meaning of an unknown word with the same base.</i></p> <p>3-RL.10.4 <i>Students are expected to build upon and continue applying previous learning. Grade 2 Use the meanings of individual words to predict the meaning of compound words.</i></p> <p>3-RL.10.5, 3-RI.9.4 Consult print and multimedia resources to find the pronunciation and determine or clarify the precise meaning of key words or phrases.</p> <p>3-RL.10.6, 3-RI.9.5 Acquire and use general academic and domain-specific words and phrases that signal spatial and temporal relationships; demonstrate an understanding of nuances.</p>
Description	<p>The purpose of this standard is two-fold. First, students need to be taught how to use resources that are available to them to help them learn about and read new words. Students must be explicitly taught how to use context clues to figure out unknown words. Simply cueing student to “look at clues in the sentence” is not enough. Students must also be taught how to use base words, affixes, individual words in a compound word, and multimedia resources. Print and multimedia resources could include dictionaries and thesauruses, both print and online, as well as glossaries, other books and websites. When using these resources, students need to know how to use the pronunciation guides, since this is newly introduced in third grade. Second, students need to be able to use the words they acquire, both general and domain-specific.</p> <p><i>General Academic Vocabulary:</i> Words used in the learning of academic subject matter including specific academic terms and technical language related to each field of study. These could include words that are specific to content, e.g., <i>simile</i>, <i>telescope</i>, and <i>photosynthesis</i> or that are related to learning tasks, e.g. <i>draw conclusions</i> and <i>hypothesize</i>.</p>

	<p>Domain-Specific Vocabulary: Relatively low-frequency, content-specific words that appear in textbooks and other instructional materials. Examples: <i>quadrilaterals</i> in math and <i>orbit</i> in science.</p> <p>Phrases that Signal Spatial Relationships: Phrases that describe where or how something is situated in relation to something else. For example: behind the couch (beside, above, below, in front of, on top of, beneath, under, etc.)</p> <p>Phrases that Signal Temporal Relationships: Phrases that describe a relationship involving time. For example: after dinner (before, first, next, last, finally, etc.)</p> <p>Nuance: A subtle distinction, variation, quality, or sensibility to, awareness of, or ability to express shades of meaning, feeling, or value. Examples: aroma, odor, and fragrance; tan, beige, and khaki</p>
Activities	<p>Shades of Meaning: Assign students various words with similar meanings yet different degrees. Paint sample cards are useful for this. Select paint samples with shades of the same color. Students can use these to create a list of words that range in intensity. (see below)</p> <div data-bbox="443 1003 993 1551"> </div> <div data-bbox="993 905 1425 1551"> </div> <p>Word/Phrase of the Day: The teacher can select a word or phrase of the day/week. This activity works well in a Morning Meeting. The teacher would introduce the word/phrase and explain what it means, and use it in a sentence. The teacher would encourage students to try and use that word or phrase in their talk or writing throughout the day or week. As students use the word/phrase, the teacher can add examples to a class chart so that students see the word/phrase used in different contexts. The teacher may even want to keep a chart with all of the words/phrases of the day for a certain time period (month/quarter) so that students continue to see and use the words.</p>

Word Study Activities: Small Group Lessons, Sorts, Games, etc. Resources from the *Words Their Way Sorts for Syllables and Affixes Spellers* will be particularly helpful.

Alphaboxes: This is a great strategy to use for teaching domain-specific (or unit-specific) vocabulary. These are sometimes called “Portable Word Walls” and students can keep them in folders or notebooks. Throughout a unit of study, students add words they learn to the Alphaboxes. During class discussions, the teacher should encourage the students to use the language acquired in their conversation. Students should also use this vocabulary in their writing.

Alphaboxes

The Book Earth Science

The Reader(s)

A ash atmosphere anthracite a	B basalt beaches	C Crest cone compos. ite clouds continental drift	D divergent boundary deposition decay dinosaurs diamonds
E earth erupt earthquake erosion extinct	F fault fossil fossil fuel	G geysers gems granite	H hot hardness Hawaii
I igneous Ice	J Jagged Jetty Jewelry	K Kiluea Kinetic energy	L limestone luster lava layers
M mantle magma minerals metamorphic	N nature new land	O Ozone	P Pangea Plants
Q quartz quakes	R rocks rock cycle	S shield streak sediment seismograph sedimentary	T tides tsunami tectonic plates tornadoes
U underground	V volcano violent	W weathering water	Xxz extreme extra zig zag yellowstone

Wide Reading: One of the best ways to increase vocabulary is wide reading!

The following minilessons are from *The Reading Strategies Book*:

- 11.8 Word Part Clues-- Prefixes and Suffixes
- 11.9 Stick to Your Story
- 11.10 Use Part of Speech as a Clue
- 11.11 Infer to Figure it Out
- 11.12 Mood as a Clue to Meaning
- 11.13 Use the Just-Right Word (Trait Word Sort)
- 11.14 Know the Word, Use the Word
- 11.15 Context + Clues = Clarity
- 11.19 It's Right There in the Sentence!

Assessments	<p>These indicators can be assessed during Independent Reading Conferences. The teacher can select words that have affixes, compound words, or words that have surrounding context clues and ask the student, “What might this word mean? How do you know?”</p> <p>Exit slips or short reflections about science/social studies topics can also be used to assess students’ use of domain-specific words.</p>
Resources	<ul style="list-style-type: none">• <i>No More “Look Up the List” Vocabulary Instruction</i> by Charlene Cobb, et. al• <i>The Reading Strategies Book</i> by Jennifer Serravallo• <i>Inside Words</i> by Janet Allen• <i>Words Their Way Sorts for Syllables and Affixes Spellers</i> by Francine Johnston, et. al• Reading Rockets Website www.readingrockets.org

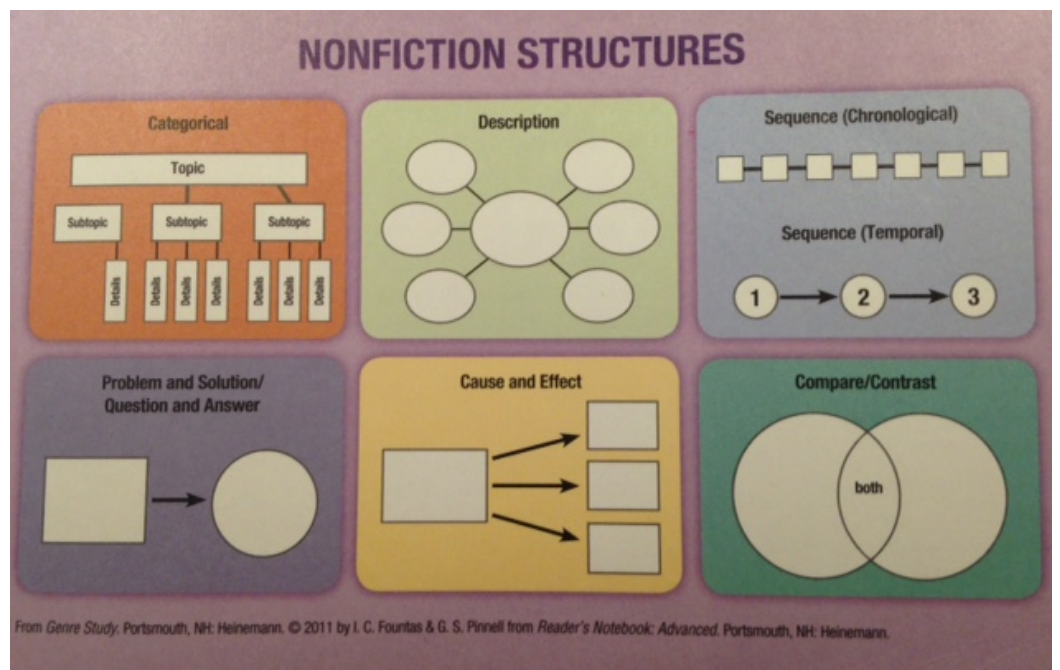
Standard 11 (LITERARY): Analyze and provide evidence of how the author's choice of point of view, perspective, or purpose shapes content, meaning, and style.

Standard 10 (INFORMATIONAL): Analyze and provide evidence of how the author's choice of purpose and perspective shapes content, meaning, and style

Indicator(s)	<p>3-RL.11.1 Explain the differences between first and third person points of view.</p> <p>3-RL.11.2 Compare and contrast the reader's point of view to that of the narrator or a character.</p> <p>3-RI.10.1 State the author's purpose; distinguish one's own perspective from that of the author.</p>
Description	<p>In the primary grades, students learned to identify author's purpose and distinguish who is telling a story. In addition, students began thinking about point of view and perspective.</p> <p>First and third person points of view are introduced for the first time in third grade. Because students are just being introduced to first and third person terminology, there is no need to begin teaching the limited vs. omniscient points of view. Those can be taught in later grades when understandings of first and third person points of view are more solid.</p> <p>Students are only required to know and understand first and third person points-of-view in third grade. There is no need to introduce the very rare second person point-of-view. This only appears in a few texts, such as <i>Choose Your Own Adventure</i> books. Introducing second person at this point can cause unnecessary confusion in an already difficult indicator.</p>
Activities	<p>The following minilessons are from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 6.10 Who's Telling the Story? • 6.11 Character Comparisons <p>Group Activity: Students work with their group to record a response to the following: Who narrates the story? Describe the point of view. How would things be different if the story were told from a different character's perspective or from your own perspective?</p> <p>Read Aloud: <i>They All Saw a Cat</i> by Brendan Wenzel</p> <p>Character Evaluations*: Character Evaluations are written reflections designed to encourage students to consider a character from multiple perspectives.</p>

	<p>Students choose a character from a text you have read aloud or from a text they have read independently. They write the character's name at the top and then write in response to the following questions:</p> <ul style="list-style-type: none"> • What do you think about this character? • What does another character think about this character? • What does the author think about this character? • What does the narrator think about this character? • Why did the author decide to make this character act the way he/she does?
Assessments	<p>Activities listed above with an asterisk (*) could also be used for assessment.</p> <p>Independent Reading Conferences: During conferences, the teacher should talk with students about books students are reading on their own. Questions to assess these indicators could include:</p> <ul style="list-style-type: none"> • Who is telling the story? Is it written in first person? Or third person? How do you know? Can you show me some examples? • How did reading those examples affect you as a reader? • Did you feel the same way the narrator felt? Or differently? • Would you have told the story the same way? Or differently? • Tell me about the narrator of your book. Who is telling the story? • How might the story be different if ____ were telling the story? • How do you think ____ feels about ____?
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>The Common Core Lesson Book K-5</i> by Gretchen Owocki • <i>The Reading Strategies Book</i> by Jennifer Serravallo <p>Read Aloud Possibilities:</p> <ul style="list-style-type: none"> • <i>The Eensy Weensy Spider Freaks Out (Big Time!)</i> by Troy Cummings • <i>The Little Red Hen</i> by Jerry Pinkney • <i>Diary of a Wombat</i> by Jackie French • <i>Diary of a Worm</i> by Doreen Cronin • <i>Diary of a Spider</i> by Doreen Cronin • <i>Diary of a Fly</i> by Doreen Cronin • <i>Two Bad Ants</i> by Chris Van Allsburg • <i>They All Saw a Cat</i> by Brendan Wenzel

Standard 11: Analyze and critique how the author uses structures in print and multimedia texts to craft informational and argument writing. (INFORMATIONAL)	
Indicator(s)	<p>3-RI.11.1 Identify problem and solution, description, and question and answer structures to locate information and gain meaning.</p> <p>3-RI.11.2 Describe the structures an author uses to support specific points.</p>
Description	<p>Text structure refers to the overall way the author has organized the information. Informational text structures include: Categorical; Description; Sequence (Chronological); Problem and Solution; Question and Answer; Cause and Effect and Compare/Contrast. Some readers find it difficult to recognize the structure being used within the text. As a result, reading the text becomes a challenge. For those students who immediately notice how the text is organized, the structure guides their reading and supports understanding.</p> <p>In first grade, students identified the text structures of Sequence and Compare/Contrast. In second grade, Cause and Effect Structure was added.</p>
Activities	<p>Interactive Read Aloud/Minilesson:</p> <ol style="list-style-type: none"> 1. Choose an informational text for demonstration and have a copy for each student or team of students. Also have chart paper available. 2. Set the purpose for reading. Say to the class, "I am interested in learning something specific about leaves. I want to know why leaves change color." In light of your purpose, demonstrate for students how to locate the section that you want to read. 3. Let students know that as you read the chosen section, you want them to think about the organization of the text. Show them the possibilities from the figure below and ask them to predict the structure the author might use to address the question of how leaves change color. (Problem and Solution, Description, and Question and Answer etc.) Let them know that they will use the author's chosen structure to help retell or summarize the content. 4. Guide them to match the content to one of the structures. Let them know there is rarely a perfect match and that they can adapt the graphic organizer if necessary. 5. Have students use the chosen graphic organizer to then retell the content. This can be done orally or in writing.



Genre Study Teaching with Fiction and Nonfiction Books

Reading Rockets: How to Teach Expository Text Structure to Facilitate Reading Comprehension

<http://www.readingrockets.org/article/how-teach-expository-text-structure-facilitate-reading-comprehension>

This article has teaching suggestions and graphic organizers that can be used for teaching text structure.

Browsing Bins: Students need access and opportunities to read lots of informational books with different text structures. Allow students time to read and use text structures to find information.

RAN Strategy: Students can use the RAN strategy to identify things they want to learn about a topic. During reading, students should use the text structure to locate the information they are looking for and learn about the topic.

Assessments	To assess this standard, a student could use a given text and identify the text structure(s) the author uses.
Resources	<ul style="list-style-type: none"> • <i>The Common Core Lesson Plan Book K-5</i> by Gretchen Owocki • Reading Rockets Website www.readingrockets.org • <i>Reality Checks</i> by Tony Stead • <i>Genre Study Teaching with Fiction and Nonfiction Books</i> by Irene C. Fountas & Gay Su Pinnell

Standard 12: Analyze and critique how the author uses structures in print and multimedia texts to shape meaning and impact the reader. (LITERARY)

Indicator(s)	<p>3-RL.12.1 Identify text structures of various genres using the terms paragraph, chapter, scene and stanza; describe how each part transitions.</p> <p>3-RL.12.2 Identify crafted text structures such as a collection of photographs or poetry texts, texts with a series of short memoirs, an inanimate voice text, and a framing question text.</p>
Description	<p>For indicator 3-RL.12.1, students need to notice how authors use text structures of various genres. Students should recognize paragraphs and chapters can appear in both fiction and nonfiction texts; scenes appear in drama/plays; and stanzas are used in poetry.</p> <p>In second grade, students recognized the specific structures of: Diary, Seesaw Texts, and Circular Texts. In third grade, these additional crafted text structures should be taught: a collection of photographs or poetry texts, texts with a series of short memoirs, an inanimate voice text, and a framing question text.</p> <p><i>Photo-Poetry Texts:</i> Texts written as a series of poems that accompany photographs which interest them. Usually the photos are connected to a central idea, making the collection thematic rather than random (Ray, 1999).</p> <p><i>Photo-Narratives:</i> Texts written in this way are fashioned to sound like someone is showing the reader a photo album and narrating the story of each picture. As each new page is turned and a new photo or picture is revealed, it is accompanied by narration.</p> <p><i>Series of Short Memoirs:</i> A series of short memoir pieces can each stand alone as single narrative units. The short pieces appear essentially without transitions between them, just as a collection of short stories would be assembled, with titles between each story. The difference in the structure of a short story collection and in this memoir structure, however, is that characters, settings, and some plots travel across the stories as they are written to illuminate a specific life. (Ray, 1999).</p> <p><i>Inanimate Voice Text:</i> In this way of writing a text, an inanimate “character” has the speaking role that narrates the text. The decision to fashion a text in this way allows the writer to shift readers’ attention to an unusual, unexpected perspective. The effect is surprising because it truly “brings to life” something that is lifeless, something that we do not expect to speak.</p> <p><i>Framing Question Text:</i> Text structure writers work off of using a central question at the beginning of the text and then making the rest of the text a series of responses to that question. The main body of the text is written as a succession of responses, all of which answer the question in another way, revealing another</p>

	facet of the information, description, or storyline being presented. Often, the responses will include the repetition of key words from the framing question (Ray, 1999).
Activities	<p>Interactive Read Aloud/Minilesson: Introduce a type of text structure to the students. Using an Interactive Read Aloud format, read the text aloud, stopping to discuss the structure the author has chosen. Talk about the impact the structure has on the reader. Allow students to choose other examples of texts with the same structure during Independent Reading.</p> <p>Create Bins in the Classroom Library for text structures such as a collection of photographs or poetry texts, texts with a series of short memoirs, inanimate voice texts, and framing question texts.</p>
Assessments	<ul style="list-style-type: none"> • Observe and take anecdotal records while students are sorting books in the Classroom Library. • During Independent Reading Conferences, ask students about the genres of books they are reading, and specifically describe the characteristics of crafted text structures.
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>Genre Study</i> by Irene C. Fountas and Gay Su Pinnell • <i>Wondrous Words</i> by Katie Wood Ray <p>Read Aloud Possibilities</p> <p>Texts Fashioned as a Series of Short Memoirs:</p> <ul style="list-style-type: none"> • <i>Childtimes</i> by Eloise Greenfield • <i>Walking the Log: Memories of a Southern Childhood</i> by Bessie Nickens • <i>House on Mango Street</i> by Sandra Cisneros <p>Inanimate Voice Texts:</p> <ul style="list-style-type: none"> • <i>Cry Me a River</i> by Rodney McRae • <i>Mojave</i> by Diane Seibert • <i>Water Dance</i> by Thomas Locker • <i>North Country Spring</i> by Reeve Lindbergh <p>Framing Question Texts:</p> <ul style="list-style-type: none"> • <i>The Moon Was the Best</i> by Charlotte Zolotow • <i>I Want to Be</i> by Thylas Moss • <i>The Other Way to Listen</i> by Byrd Baylor and Peter Parnell • <i>The Seashore Book</i> by Charlotte Zolotow • <i>Cat's Colors</i> by Jane Cabrera • <i>Momma, Where are You From?</i> By Marie Bradby <p>Photo-Poetry Texts:</p> <ul style="list-style-type: none"> • <i>Brown Angels</i> by Walter Dean Myers • <i>Something Permanent</i> by Cynthia Rylant and Walker Evans

	<ul style="list-style-type: none">• <i>Water Music</i> by Jane Yolen <p>Photo-Narrative Texts:</p> <ul style="list-style-type: none">• <i>Pictures of Hollis Woods</i> by Patricia Reilly Giff• <i>Snapshots from the Wedding</i> by Gary Soto
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Standard 13 (LITERARY) / Standard 12 (INFORMATIONAL): Read independently and comprehend a variety of texts for the purposes of reading for enjoyment, acquiring new learning, and building stamina; reflect and respond to increasingly complex text over time.	
Indicator(s)	<p>3-RL.13.1, 3-RI.12.1 Engage in whole and small group reading with purpose and understanding.</p> <p>3-RL.13.2, 3-RI.12.2 Read independently for sustained periods of time to build stamina.</p> <p>3-RL.13.3, 3-RI.12.3 Read and respond according to task and purpose to become self-directed, critical readers and thinkers.</p>
Description	<p>In order to be “College and Career Ready”, a strong foundation begins in Kindergarten and continues through all subsequent grades as students read increasingly more complex texts. By reading a wide variety of texts, students gain both literary knowledge as well as cultural knowledge of the world we live in. Students need to gradually be given extended periods of time to actually READ. Standard 13 is almost like a recital. It gives students the opportunity to pull together <i>all</i> of the things they have learned throughout standards 1-12 and practice it in order to become independent critical readers and thinkers.</p>
Activities	<p>3-RL.13.1, 3-RI.12.1</p> <p>Whole Group Reading Activities: Read Alouds, Interactive Read Alouds, and Shared Reading</p> <p>Small Group Reading Activities: partner reading, Reader's Theater, and Guided Reading group activities</p> <p>3-RL.13.2, 3-RI.12.2</p> <p>The following Lessons are from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 2.19 Finding Reading Territories • 2.21 Reflect on the Past and Plan for the Future • 2.21 You've Got to "Get It" to Be Engaged • 2.23 Set Page Goals • 2.24 Read with a Focus to Focus • 2.25 Monitor Your Stamina and Pace • 2.26 Does It Engage Me? • 2.27 Hear the Story <p>3-RL.13.3, 3-RI.12.3</p> <ul style="list-style-type: none"> • Being a critical reader means students can read closely and think as they read. Students respond to text in many ways- it does not always need to be written down. Sometimes a response may even be to read more texts

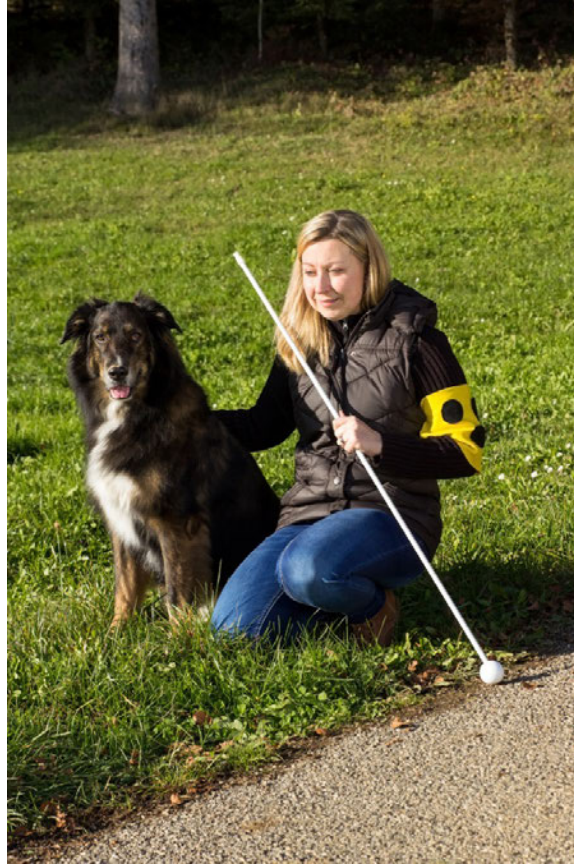
	<p>on a given topic or in a series, because they want to know more about a character or topic. Responses to texts can also include Book Reviews, conversations with partners, whole group conversations, letters, and other written responses.</p> <p>The following minilessons are from <i>The Reading Strategies Book</i> and focus on ways that students can talk about texts:</p> <ul style="list-style-type: none"> • 12.14 Conversation Cooperation • 12.15 Say Something Meaningful • 12.16 Try an Idea on for Size • 12.17 Challenge Questions • 12.18 Moving on to a New Idea • 12.19 Determining the Importance in Another's Ideas • 12.20 Power Questions <p>The following minilessons are from <i>The Reading Strategies Book</i> and focus on ways that students can write about texts:</p> <ul style="list-style-type: none"> • 13.6 What Can I Do with a Sticky Note? • 13.7 What's Worth Keeping? • 13.8 Five Sentence Summary • 13.9 My Reading Timeline • 13.10 Note Taking Helps to Understand Nonfiction • 13.11 The Best of Times, the Worst of Times
Assessments	<ul style="list-style-type: none"> • Anecdotal notes taken during Independent Reading • Reading Stamina Challenge Notes • Student Engagement Inventory ("Sweeps for Engagement"- See High Progress Literacy Website OR School Literacy Coach)
Resources	<ul style="list-style-type: none"> • <i>The Reading Strategies Book</i> by Jennifer Servallo • <i>Conferring with Readers</i> by Jennifer Seravallo • <i>No More Independent Reading without Support</i> by Debbie Miller and Barbara Moss • <i>No More Reading for Junk</i> by Barbara A. Marinak and Linda B. Gambrell • <i>The Daily Five</i> by Gail Boushey and Joan Moser • High Progress Literacy Website www.highprogressliteracy.com

APPENDIX

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Text 2

Guide Dogs and Their Owners— A Special Bond



Trusted leader, partner, hero—these are all words to describe guide dogs. But a future owner needs to go through a whole process before meeting and owning one of these incredible animals. 1

A blind person who wants a guide dog can't get one right away. First, guide dog trainers visit the blind person's home. They check to make sure the home is safe for a dog. Then a trainer teaches the owner to give commands and to work with the special harness that guide dogs wear. Finally, the trainer pretends to be a guide dog named "Juno" to test the owner. The trainer holds an empty harness and pretends to be a guide dog. The owner holds the other end of the harness and gives commands. If the owner passes this test, he or she can get a guide dog. 5
10

Once they are together, the owner and dog become close friends. The owner needs to have trust and courage to allow the guide dog to lead the way. It's hard to follow a dog when walking in crowded places, when you can't see where you're going. You have to let the dog's eyes be your eyes. 15

Speaking about life with his guide dog, one owner said, "The partnership between my dog, Island, and me is one of trust and confidence. She is my pathfinder."

The two are really partners, because neither the owner nor the dog is the boss all the time. This takes a lot of trust and a lot of communication. 20

Because of guide dogs, blind owners have more freedom. They can go out in public and not depend on other people to help them at every turn. They can get through crowded grocery store aisles. They can get on and off buses and trains. With their guide dogs as partners, they can move through the world. 25

Woman with guide dog image © Tibanna79/Shutterstock

Text 3

Getting Ready to Bring Home a Dog

- Buy food, treats, a leash and collar, a food and water bowl, and toys! 1
- Set up a place for the dog to sleep—a dog bed or a crate.
- Figure out a schedule for walking the dog or letting the dog out to go to the bathroom.
- Be sure the dog is safe in your home. Take away small objects that the dog might chew or swallow. 5
- Choose a veterinarian, an animal doctor who can give your dog a checkup and give it the right shots.

Adapted from the American Kennel Club (a group that makes rules for dog breeders)

Text 1

Pickle-Flavored Ice Cream?

by Ellie Court



© Corbis/HIP

Did you know that some people are paid to eat ice cream? People called “flavor scientists” come up with new ideas for ice-cream flavors. Then, when a new ice-cream flavor has been made, someone called a “taste tester” tries a few spoonfuls and decides whether people will love it. If not, the new flavor is sent back to the flavor scientist. The flavor scientist’s job is to fix that flavor by adding something new to it. Perhaps the ice cream needs a bit more chocolate, or some nuts, or even a whole different mix of flavors. Both taste testers and flavor scientists have jobs that involve being paid to eat ice cream.

Flavor Scientist

Kristin Schimoler, a flavor scientist for Ben & Jerry’s ice-cream company, says that when she was young, she loved to mix foods together in weird and wonderful ways. “My brother and I would go into the kitchen and create

things,” she explains. When Kristin saw an ad in the newspaper for a flavor scientist to work at Ben & Jerry’s, she knew it was the job for her. Flavor scientists, also known as “flavorists,” develop new flavors of ice cream. They try to invent new, creative flavors that people will love. 15

Developing a new ice-cream flavor is a long process. First, flavor scientists get an idea. They get ideas from seeing which kinds of ice cream sell the best in stores and from interviewing people. Next, flavor scientists experiment. They can’t be afraid to try new things. One flavor scientist tried to make a Coke- and popcorn-flavored ice cream. He has also tested flavors like nacho cheese and pickle ice cream. None of those experiments worked out, but sometimes a flavor that might not sound very good actually passes the test. After flavor scientists decide on a flavor that they think will be popular, it is sent to the ice-cream tasters. You would be surprised by the flavors that are created. One ice-cream company even sells tomato and basil ice cream! 20 25

Ice-Cream Taster

Once a flavor scientist has designed a new flavor of ice cream, it goes to the ice-cream taste testers. Their job is to sample the ice cream and decide if others will like it. Most tasters work for big ice-cream companies. John Harrison, who works for Dreyer’s Grand Ice Cream, has been tasting ice cream for thirty years. He starts his job at 7:30 in the morning. In the first four to five hours of his day, John often samples sixty spoonfuls of ice cream! When interviewed by *Cooking Light* magazine, he said jokingly, “[It’s] a tough job, but somebody has to do it.” 30 35

Most tasters follow strict rules when trying a new flavor. First, the taster cuts the carton of ice cream in half using a knife. The taster does this to check the look, smell, and texture of the ice cream. Next, the ice-cream taster uses a golden spoon to put a small scoop of the treat on his or her tongue. Regular spoons, like the ones we use at home, can affect the taste of the ice cream. Finally, the taster swirls the ice cream around so that it touches all of the tester’s taste buds. Tasters like John must decide if they like the ice cream. Before John tastes a new flavor, he washes out his mouth. 40

If you love ice cream, a job as a taste tester or a flavor scientist might be perfect for you. 45

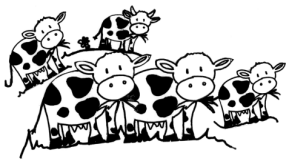
How Do Big Ice-Cream Companies Make Ice Cream?

by Frida Peters

At big companies like Turkey Hill, Dreyer's Grand, and Ben & Jerry's, ice-cream making is serious business! It requires large amounts of ingredients, gigantic machines, many workers, and a lot of time. Follow the arrows below to see how it is done.

1

It All Starts with the Cows!



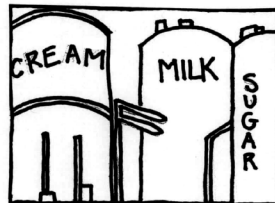
Tens of thousands of cows are needed to produce enough milk to make ice cream in these factories. Milk is gathered from the cows and shipped by tanker trucks to the ice-cream factories.



At the factory, the milk and cream are pumped into storage tanks.

These tanks must

be kept at thirty-six degrees to keep the milk fresh. Some tanks hold as much as 6,000 gallons of milk or cream. That's as much as a small swimming pool!



3

Off It Goes!

Once the ice cream is made, special machines fill up containers with the tasty treat so that it can be shipped to grocery stores and restaurants all over the world.

2

At the Factory

Ice-cream factories are busy places! There are always flavor scientists, experimenting to make new ice-cream flavors. At Ben and Jerry's, these people are called "Flavor Gurus." To get ideas for new ice-cream flavors, they taste foods from around the world. They mix, chop, and blend ingredients until they come up with a perfect combination. When they decide on a new flavor, they write up the recipe so that others will be able to make large quantities of that new flavor.

The mix master is a person who follows the recipe that the flavor scientist has decided upon earlier. The mix master combines cream, milk, and sugar. The mix master might also add egg yolks or chocolate flavors.

Next, the ice-cream mixture gets poured into a machine called a "chunk feeder." The chunk feeder is a big machine that adds chunks of cookies, brownies, nuts, and other ingredients to the ice cream. It is like a gigantic blender.

