

Fourth 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.

Fourth Grade Reading Standards

Key:

Literary and Informational Text
Literary Text 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.
Informational Text 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(expository/persuasive/argumentative) texts in print and multimedia formats of the following types: essays, historical documents, informational trade books, textbooks, news and feature articles, magazine articles, advertisements, encyclopedia entries, reviews (for example, book, movie,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, time lines, graphs, tables, charts, schedules, recipes, and photos embedded in informational texts. In addition, they examine commercials, documentaries, and other forms of multimedia informational texts.

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	In previous grades, students have learned: Kindergarten: directionality, that spoken words are represented by writing, spacing, and upper- and lower-case letters First Grade: recognize the distinguishing features of a sentence

	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 (DRA)</i> by Joetta M. Beaver • Fountas and Pinnell <i>Benchmark Assessment System</i>

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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)	4-RL.3.1, 4-RI.3.1 Use combined knowledge of all letter-sound correspondences, syllabication patterns, base words, and affixes to read accurately unfamiliar multisyllabic words in context.
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> Word Sort Resources</p> <p>Click here to access Word Study Resources</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)
Assessments	<ul style="list-style-type: none"> • 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</i> Spellers by Francine Johnston, et. al • <i>Words Their Way Word Sorts for Derivational Relations</i> Spellers by Shane Templeton, et. al • <i>Words Their Way</i> by Donald Bear, et. al • <i>Phonics They Use</i> by Patricia Cunningham

Standard 4: Read with sufficient accuracy and fluency to support comprehension.	
Indicator(s)	<i>Students are expected to build upon and continue applying previous learning.</i>
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> <p>Aaron Shepard's website has many free scripts that can be used for Reader's</p>

	Theater. http://www.aaronshelp.com/rt/
Assessments	<p>Informal Running Records Conference Notes taken during Independent Reading Fountas and Pinnell Six Dimensions of Fluency Rubric (more detailed) https://rockhill.instructure.com/courses/22433/files/1759589?module_item_id=424774</p> <p>Fountas and Pinnell Benchmark Assessment System Fluency Rubric (short) https://rockhill.instructure.com/courses/22433/files/1763178?module_item_id=427336</p>
Resources	<ul style="list-style-type: none"> • <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)	<p>4-RL.5.1, 4-RI.5.1 Ask and answer inferential questions to analyze meaning beyond the text; refer to details and examples within a text to support inferences and conclusions.</p> <p>4-RL.5.2, 4-RI.5.2 Students are expected to build upon and continue applying previous learning. Grade 2 Make predictions before and during reading; confirm or modify thinking.</p>
Description	<p>Asking questions and creating a stance of inquiry and wonder is a natural place for students to go when exposed to texts. In third grade, students were expected to ask and answer literal and inferential questions; in fourth grade, the word “literal” is removed and students are accountable for inferential thinking. 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>
Activities	<p>Interactive Read Aloud https://rockhill.instructure.com/courses/22433/files/1759622?module_item_id=424809 (click to see description): This a great instructional context to use for this indicator. During Interactive Read Aloud, the teacher is able to model Think Aloud strategies and invite students to do the same.</p>

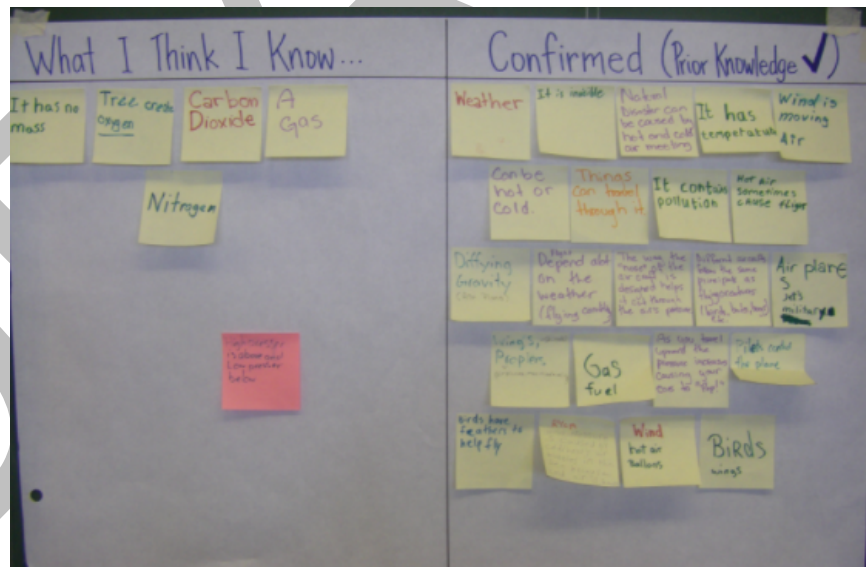
The following minilessons are from *The Reading Strategies Book* and are helpful for teaching predicting and inferring in Fiction:

- 5.6 Reactions Help You Find the Problem
- 5.12 Angled Summaries for Highlighting Deeper Ideas in Plot
- 6.6 Back Up Ideas About Characters with Evidence
- 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. Throughout the process of using a RAN Chart, students continually ask questions and then attempt to answer them. Teachers should model the process of asking inferential questions for students.



	<p>This strategy can be used with both literary and informational texts. Again, the emphasis should be on asking inferential questions.</p> <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.				
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Assessments	<ul style="list-style-type: none">• Conduct a comprehension conversation with students using a text previously read. 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 fourth grade, students will be expected to do written analyses of texts. These may 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, 4-5</i> by Linda Hoyt												

	<ul style="list-style-type: none">• <i>The Reading Strategies Book</i> by Jennifer Serravallo• <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)	4-RL.6.1 Determine the development of a theme within a text; summarize using key details.
Description	<p>As students move into fourth grade, the emphasis of this indicator is placed on theme. Students need to be able understand how an author developed the theme of the story. For example, the book <i>Because of Winn Dixie</i> has a theme or life lesson that friends can be found where you least expect to find them. The author begins to develop this theme from the beginning of the story when Opal meets Winn Dixie in the grocery store. Opal also makes friends with several other unexpected characters in the story. She becomes friends with Otis, an ex-convict who is running a pet shop in town. She also befriends Gloria Dump, who is a recovering alcoholic and Miss Franny Block, the librarian who teaches Opal all about the hardships the town has faced over the years. Finally, at the end of the story, Opal becomes friends with some of the children in town who have made fun of her throughout the book. As students recount the ways that the author developed the theme, they are also summarizing some of the major events in the story using key details. Students need to understand that a theme is developed across a text, not just through one single event or detail. Sometimes a single event might help to reveal the theme, but students should be able to then think back through the story and see the clues that were embedded along the way.</p>
Activities	<p>The following Signposts are from <i>Notice and Note, Strategies for Close Reading</i> by Kyleen Beers and Robert E. Probst. See the complete text for sample lessons.</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

	<ul style="list-style-type: none">• <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">• 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 <p>Advanced Theme Boards: This is a modified version of Jennifer Serravallo's chart in lesson 7.11, Book-to-Book Connections.</p> <table><tr><th>Book Titles</th><th>Themes</th><th>Development of Theme</th></tr><tr><td>Esperanza Rising</td><td>Sometimes you have to let go of material things to see what's really important.</td><td>Esperanza leaves behind all of her possessions to come to America and pursue a new life with her mother.</td></tr><tr><td>Hatchet</td><td>When you're faced with a challenge, you find out how strong you really are.</td><td>Brian is attacked by a Moose and wants to give up but he finds the strength to keep going.</td></tr><tr><td>January's Sparrow</td><td>Never give up hope.</td><td>Sadie's family constantly faces obstacles as they journey northward, but they never give up and finally find a life of freedom.</td></tr></table> <p><i>The Reading Strategies Book</i></p>	Book Titles	Themes	Development of Theme	Esperanza Rising	Sometimes you have to let go of material things to see what's really important.	Esperanza leaves behind all of her possessions to come to America and pursue a new life with her mother.	Hatchet	When you're faced with a challenge, you find out how strong you really are.	Brian is attacked by a Moose and wants to give up but he finds the strength to keep going.	January's Sparrow	Never give up hope.	Sadie's family constantly faces obstacles as they journey northward, but they never give up and finally find a life of freedom.
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January's Sparrow	Never give up hope.	Sadie's family constantly faces obstacles as they journey northward, but they never give up and finally find a life of freedom.											
Assessments	<p>Independent Reading Conferences: One possible way that these indicators can be assessed is through conferring.</p> <p>Text-Dependent Analysis: Students in upper-grades can complete a text-</p>												

	<p>dependent analysis writing assignment. A sample prompt is provided below.</p> <ul style="list-style-type: none"> Write about a theme (or life lesson) that this story develops. Use details from the story to support your answer. When writing about themes, remember to: <ul style="list-style-type: none"> write about how a theme comes through in different parts of the story discuss parts from early and late in the story that show this theme explain how those parts from across the story support this theme <p>Click here to access the TDA rubric.</p> <p>http://www.ed.sc.gov/tests/tests-files/sc-ready-files/tda-rubric</p> <p>Multiple Choice with Constructed Response:</p> <p>A. Which of the following is a theme that is represented in [name of text]?</p> <ol style="list-style-type: none"> Friends can be found in unexpected places. Facing difficult situations makes you stronger. Stand up for your beliefs. Be true to yourself. <p>B. On the lines provided below, describe how the author developed the theme, including specific details and events from the text.</p>
	<p>Professional Resources:</p> <ul style="list-style-type: none"> <i>Notice and Note, Strategies for Close Reading</i> by Kylene Beers and Robert E. Probst <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 Elementary Instructional Units <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 https://americanliterature.com/author/langston-hughes/short-story/thank-you-mam <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>Hatchet</i> by Gary Paulsen <i>The Tiger Rising</i> by Kate DiCamillo <i>Every Living Thing</i> by Cynthia Rylant <i>Number the Stars</i> by Lois Lowry

Standard 6: Summarize key details and ideas to support analysis of central ideas. (INFORMATIONAL)	
Indicator(s)	4-RL.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 texts by using key details. In third and fourth 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, at this level, <i>central idea</i> 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. For example, if students read a book entitled, <i>Monkeys</i>, it would be fairly simple to deduce that the topic is monkeys. Students need to ask themselves, “What is this text saying about monkeys?” One possibility might be that the central idea is “Monkeys are very intelligent.”</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 • <i>Numbers and Statistics:</i> Specific Quantities or comparisons to depict the amount, size, or scale. Or, the writer is vague and imprecise about numbers when we would expect more precision. • <i>Quoted Words:</i> Opinions or Conclusions of someone who is an expert on the subject (Voice of Authority), or someone who might be a participant in or a witness to an event (Personal Perspective). Other times, the author might simply cite others (Others’ Words) to provide support for a point. <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

Group Activities:

- 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 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 graphic organizer is a worksheet titled 'A Main Idea and Its Parts'. It includes fields for 'Name', 'Date', and 'Title'. Below these are two main sections: 'Main Idea' and 'Supporting Details or Examples'. The 'Main Idea' section is a large rectangular box on the left. The 'Supporting Details or Examples' section is on the right and consists of three stacked rectangular boxes. A line connects the 'Main Idea' box to the top 'Supporting Details or Examples' box. There are also faint lines connecting the 'Main Idea' box to the other two 'Supporting Details or Examples' boxes.

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.

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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. The emphasis should be on using the map to summarize the information.

	<p>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 <i>somebody</i> of the text is, what that somebody <i>wanted</i>, <i>but</i> what happened, and <i>so</i> 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 <i>then</i>, <i>later</i>, <i>next</i>, and <i>finally</i>. An example of what this might look like after reading an information article on bees:</p> <p style="padding-left: 40px;">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.</p> <p>Since fourth grade students are reading longer texts, a student may even generate a couple of summaries if there are multiple people and conflicts featured in the text.</p>
Assessments	<p>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>Written Summaries: 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 Kyleene 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>4-RL.7.1 Explore similarities and differences among textual, dramatic, visual, or oral presentations.</p> <p>4-RL.7.2 Compare and contrast the treatment of similar themes, topics, and patterns of events in texts and diverse media.</p>
Description	<p>Students need many opportunities to explore how themes, topics and pattern of events are presented in a variety of formats. Diverse media may include any of the following: texts, poetry, plays, songs/music, artwork, etc.</p>
Activities	<p>Give students opportunities to explore different media with similar themes. A few possibilities are included.</p> <p>Racial Unity/Peace: Where is the Love by The Black Eyed Peas (song) https://play.google.com/music/preview/Tvwglftfxzgtndoxsdjjkpnlem?lyrics=1&utm_source=google&utm_medium=search&utm_campaign=lyrics&pcampaignid=kp-lyrics <i>January's Sparrow</i> by Patricia Polacco (book) "Unity" (artwork)</p> 

Take Risks

Why Not? By Hillary Duff (song)

Ish by Peter Reynolds (book)

Photograph of Tightrope Walker (Use any image- a sample is provided below.)



Friendship


Wonder by Raquel J. Palacio (book)

You've Got a Friend in Me by Randy Newman (song)

<https://www.azlyrics.com/lyrics/randynewman/youvegotafriendinme.html>

"Best Friends" by Debra Banister (art work)



	<p>Perseverance Try Everything by Shakira (song) https://www.azlyrics.com/lyrics/shakira/tryeverything.html <i>Henry's Freedom Box</i> by Ellen Levine (book) Rock Climber Art http://www.virtuesforlife.com/perseverance/</p>  A photograph of a person rock climbing a steep, textured cliff face. The climber is silhouetted against a bright, golden sunset sky with scattered clouds. The sun is low on the horizon, creating a strong backlight effect. The cliff face is rugged and vertical, with the climber positioned about halfway up the visible section.
Assessments	<p>After reading/viewing different media on the same topic, students can complete a written reflection. The reflection should include ways that each media portrayed the theme in similar or different ways.</p>
Resources	<ul style="list-style-type: none">• <i>January's Sparrow</i> by Patricia Polacco• <i>Ish</i> by Peter Reynolds• <i>Wonder</i> by Rael J. Palacio• <i>Henry's Freedom Box</i> by Ellen Levine

Standard 7: Research events, topics, ideas, or concepts through multiple media, formats, and in visual, auditory, and kinesthetic modalities. (INFORMATIONAL)	
Indicator(s)	4-RI.7.1 Compare and contrast how events, topics, concepts, and ideas are depicted in primary and secondary sources.
Description	<p>In third grade, students learned to compare and contrast diverse texts on the same topic, idea, or concept. The biggest difference in the indicator as students move to fourth grade is the fact that students need to use a combination of primary and secondary sources when comparing.</p> <p><i>Primary Source:</i> An original source—such as a work of literature, a historical manuscript, material in archival collections, or an interview—that is used as part of research. Examples of primary sources include: photographs, drawings, letters, diaries, documents, books, films, posters, play scripts, speeches, songs, sheet music, and first-person accounts recorded at the time an event happened.</p> <p><i>Secondary Source:</i> Any source other than a primary source that is used in researching a particular subject. A secondary source is created by someone either not present when the event took place or removed by time from the event. Examples of secondary sources include textbooks, informational books, journal articles, histories, and encyclopedias.</p>
Activities	<p>Comparison Chart: A comparison chart can be used as students examine a primary and secondary source. The sample below compares a photograph from the New York Times and a Junior Scholastic Article about Homelessness.</p> <p>https://www.nytimes.com/2015/09/09/nyregion/mayor-de-blasio-says-homelessness-is-a-decades-old-problem.html</p>

	<table><tr><th>Event, Topic, Concept, or Idea</th><th>Primary Source</th><th>Secondary Source</th></tr><tr><td>Homelessness</td><td>Photograph- Shows the way homeless people are ignored as people in large cities pass by them without even a second glance. The photo really tugs at your heartstrings.</td><td>Article- provides big-picture information, lots of statistics and facts. Parts of the article are touching and parts are very "to-the-point."</td></tr><tr><td></td><td></td><td></td></tr><tr><td></td><td></td><td></td></tr></table> <p>Text Sorting: Give students a stack of resources, some primary and some secondary. Give students opportunities to sort texts into two categories: primary and secondary sources. Allow opportunities for discussion about the similarities and differences between the two.</p> <p>Text Sets: Give students opportunities to compare and contrast primary and secondary sources of the same account/topic. Several examples are listed below:</p> <p>The Story of Ruby Bridges</p> <ul style="list-style-type: none">• <i>The Story of Ruby Bridges</i> by Robert Coles• <i>Ruby Bridges</i> by Ruby Bridges and Grace Maccarone• <i>The Education of Ruby Nell</i> by Ruby Bridges Hall• <i>Ruby Bridges the Movie</i> Part 1/9 <p>The Story of the Fourteen Cows</p> <ul style="list-style-type: none">• <i>14 Cows for America</i> by Carmen Agra Deedy• <i>Cows: Cows and the Maasai</i> by Peachtree Publishers• "Where 9/11 News is Late, But Aid is Swift" by Marc Lacey	Event, Topic, Concept, or Idea	Primary Source	Secondary Source	Homelessness	Photograph- Shows the way homeless people are ignored as people in large cities pass by them without even a second glance. The photo really tugs at your heartstrings.	Article- provides big-picture information, lots of statistics and facts. Parts of the article are touching and parts are very "to-the-point."						
Event, Topic, Concept, or Idea	Primary Source	Secondary Source											
Homelessness	Photograph- Shows the way homeless people are ignored as people in large cities pass by them without even a second glance. The photo really tugs at your heartstrings.	Article- provides big-picture information, lots of statistics and facts. Parts of the article are touching and parts are very "to-the-point."											
Assessments	<p>The following prompt can be used to assess this indicator:</p> <p>Both of these texts can be used to teach about an important topic/concept/idea. Compare and contrast how the two texts depict the information. Include specific details in your response to support your thinking.</p> <p>Note: Two sample text sets are included in the Appendix which can be used with this prompt: Ellis Island (2 texts) and William Kamkwamba (1 text and 1 video)</p>												

Resources	<ul style="list-style-type: none">• <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• South Carolina Department of Education Office of Standards and Learning
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Standard 8: Analyze characters, settings, events, and ideas as they develop and interact within a particular context. (LITERARY)	
Indicator(s)	<p>4-RL.8.1 Use text evidence to:</p> <p>a. explain how conflicts cause the characters to change or revise plans while moving toward resolution; and</p> <p>b. explain the influence of cultural, historical, and social context on characters, setting, and plot development.</p>
Description	<p>In the primary grades, students were expected to describe characters actions, feelings and responses to major events or challenges. In fourth grade, students need to think about how characters respond to conflict and move toward resolution.</p> <p>In second grade, students were also expected to describe how cultural context influences a story. In third grade, this indicator includes historical context. At the fourth grade level, students should also begin to consider the impact of social context as well. This could include topics that are prevalent to the society of the writer and/or main character. These could include popular landmarks and/or locations such as McDonald's or Starbucks; topics that are prevalent in society such as race relations, childhood obesity, poverty, homelessness, or cyberbullying; or popular brands, television shows, movies, or books that are referenced in a text. For example, a character in a book might reference a television show he or she watches often.</p> <p>For both indicators, 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 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>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

	<ul style="list-style-type: none"> • <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"> • 5.17 Two-Sided Problems • 5.22 Vivid Setting Description and Impact on Character • 5.26 Historical Notes Prime Prior Knowledge • 5.27 Analyzing Historical Contexts • 6.14 Interactions Can Lead to Inferences • 6.15/6.17 Talk and Actions as Windows • 6.16/6.17 The Influences on Character • 6.16/6.15 Out of Character Character • 6.20 Conflict Brings Complexity • 6.22 Consider Character in Context
Assessments	<p>Independent Reading Conferences: Both indicators can be assessed through independent reading conferences. Sample questions could include:</p> <ul style="list-style-type: none"> • How has the character in your book changed? Can you show me where you noticed that in the text? What caused the change? Can you show me where that happened? • How has the social/historical/cultural context impacted the book? Can you show me some examples? How has that affected the characters/setting/plot? Can you show me an example of what you noticed? What seems unique about your character because of the time period? <p>The text “Spaghetti” from <i>Every Living Thing</i> by Cynthia Rylant can be used with the following prompt.</p> <p>Reread the lines below. These lines represent a turning point for Gabriel. How did Gabriel change from the beginning to the end of the story and why?</p> <p>Gabriel and Spaghetti returned to the stoop. It occurred to Gabriel to walk the neighborhood and look for the Italian man, but the purring was so loud, so near his ear, that he could not think as seriously, as fully, as before.</p> <p>When discussing character change, remember to:</p> <ul style="list-style-type: none"> • describe one or two ways the character changes • explain what caused the change • include how different story elements (other characters, setting, key events) contributed to the change. <p>The text, “Slower than the Rest” from <i>Every Living Thing</i> by Cynthia Rylant can be used with the following prompt.</p> <p>How did Leo change from the beginning to the end of the story and why? When discussing character change, remember to:</p> <ul style="list-style-type: none"> • describe one or two ways the character changes • explain what caused the change • include how different story elements (other characters, setting, key events) contributed to the change.

Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>Units of Study for Teaching Reading</i> by Lucy Calkins, Series Editor • <i>Notice and Note Strategies for Close Reading</i> by Kylene Beers and Robert E. Probst • <i>The Reading Strategies Book</i> by Jennifer Seravallo <p>Anchor Text for Assessments:</p> <ul style="list-style-type: none"> • <i>Every Living Thing</i> by Cynthia Rylant <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 <p>Read Aloud Possibilities for Social Context:</p> <ul style="list-style-type: none"> • <i>Fly Away Home</i> by Eve Bunting • <i>Fourth Grade Rats</i> by Jerry Spinelli • <i>Loser</i> by Jerry Spinelli • <i>Wonder</i> by R.J. Palacio • <i>Out of My Mind</i> by Sharon Draper
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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>4-RI.8.1 Determine how the author uses words and phrases to shape and clarify meaning.</p> <p>4-RI.8.2 Apply knowledge of text features to gain meaning; describe the relationship between these features and the text</p>
Description	<p>Author's Use of Words and Phrases: Students at the fourth grade level need opportunities to study and give careful consideration to the ways that authors use words and phrases to shape and clarify meaning. Students should understand that authors are very intentional about word choice.</p> <p>Text Features: In first grade, students learned about title pages, illustrations/photographs, fonts, glossaries, and tables of contents.</p> <p>In second grade, students learned for the first time about using an index, headings, bullets, and captions.</p> <p>In third grade, students learned to use appendices, timelines, maps, and charts to locate information and gain meaning.</p> <p>In fourth grade, students will apply knowledge of all of the above text features to gain meaning. Students also must describe the relationship between these features and the text. This means that students should be able to notice how text and the features interact. For example, an article on Volcanoes may have a diagram of a volcano with labels. In a section of the text, the author may write in detail about the different parts. Students should be able to describe how the text relies on the diagram to give a visual that the text could not express.</p>
Activities	<p>Interactive Read Aloud/Independent Reading: This context is a great way to model for students how we as readers can notice the ways in which authors use interesting words and phrases in their writing. The teacher should facilitate discussion about the impact of the author's word choice on the text and on the reader. As an extension, the teacher can ask students to flag words and phrases they notice when reading informational texts.</p> <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 • 10.16 Old Information, New Look
Assessments	<p>Independent Reading Conferences: The teacher can assess students' understanding of these two indicators as students are reading informational text</p>

	<p>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 examples in your book? How did those affect the text? How did they affect you as a reader? • Can you show me some of the text features that helped you find the information you were looking for? How did those features relate to the text? • Specific Text Feature Probe: The teacher may sometimes ask a student to focus on a specific feature. The teacher can say, “Look at the drawing on page 6. What kind of information can you learn from the drawing? How does this drawing interact with the text?” <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 interact with the text.</p> <p>Both of these indicators can be assessed with other indicators. For example, if another indicator may be assessed with an article which contains various text features, assess these indicators at the same time.</p> <p>Formative/Summative Assessment: Ideally, assessing students’ abilities to compare and contrast texts and use text features to locate and gain information will occur frequently and across settings. Teachers should create an assessment/record keeping system to maintain a written record that highlights each student’s proficiency in these skills and indicators. A qualitative rubric with descriptors, such as “meets expectations,” “making progress toward expectations,” and “needs additional support” should be created to maintain consistency.</p> <p>Have students look for and identify a number of text features in books and describe the important information gained from each feature. Use this as a way to ensure students are using text features to support their reading of the text.</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> • South Carolina Department of Education Office of Standards and Learning

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>4-RL.9.1 Identify and explain how the author uses imagery, hyperbole, adages, or proverbs to shape meaning and tone.</p> <p>4-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 a character or setting.</p>
Description	<p>In the previous grades:</p> <ul style="list-style-type: none"> • The following literary devices were taught: repetition, rhythm, simile, metaphor, idiom, and personification. • The following sound devices were taught: rhyme, onomatopoeia, alliteration. <p>Students should continue to deepen their understanding of all of these, finding them in more difficult texts and explaining how the author uses each.</p> <p>In fourth grade, students are introduced to imagery, hyperbole, adages, and/or proverbs.</p> <p><i>Imagery</i>: Language that creates a sensory impression within the reader's mind.</p> <p><i>Hyperbole</i>: A figure of speech that is a conscious exaggeration or overstatement for the purpose of making a point. Example: <i>The backpack weighs a ton.</i></p> <p><i>Adage</i>: An old and well-known saying that expresses a general truth; a saying often in metaphorical form that embodies a common observation. Example: The early bird gets the worm.</p> <p><i>Proverb</i>: A brief popular saying that gives advice about how people should live or that expresses a belief that is generally thought to be true. Example: Too many cooks spoil the broth.</p> <p>Students need to notice the ways that authors use words, conventions, and illustrations 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>Harry Potter and the Chamber of Secrets</i>, J.K. Rowling describes Gilderoy Lockhart by saying, he "was wearing robes of forget-me-not blue that matched his eyes. His pointed wizard's hat was set at a jaunty angle on his wavy, blonde hair." At another point, she says, "He was flashing dazzlingly white teeth to the crowd." By describing the character this way, the author emphasized that Lockhart is very consumed with his looks without having to come right out and say it.</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 this in a meaningful way to add humor, interest, emotion, enjoyment and just plain fun!</p>
Activities	<p>Interactive Journals: Give students opportunities to read selected amounts of text and look for examples of authors’ craft techniques. This can also be recorded on sticky notes. This can be very open-ended or the teacher can ask students to look for a particular type of language or device.</p> <p>Stop-and-Chats: This strategy provides a useful forum for setting up students to read with a specific purpose in mind and fostering conversations related to that purpose. They can be tailored to support students’ explorations of words.</p> <ol style="list-style-type: none"> 1. Two or three students who are reading the same text place a marker at an agreed-upon stopping point. As they read, they use a sticky note to write down interesting language or descriptions. Generally, just one or two examples will provide enough substance for a rich conversation. 2. Upon reaching the stopping point, students discuss possible meanings of their documented words/phrases and then place the marker at the next agreed-upon stopping point. 3. As a possible follow-up, the words may be revisited through whole-class or small group discussion with the teacher. <p>Word Appreciation Readings: These are sessions organized for students to revisit text with a specific aesthetic purpose in mind. After students have read a poem or story at least once, they go back to the text a second time to look closely for rich or interesting uses of language.</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 that the author used sound devices? Figurative language? • How did the sound devices/figurative language change the text? How did they affect you as a reader? <p>Independent Reading Assessment: Students can also complete an Independent Reading Assessment. Students can select a text (book and/or set of poems) 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 the meaning.</p> <p>Sample Short-Answer Question: This question can be used with many different texts.</p>

	<p>[Author's Name] uses imagery throughout the story, [Story Title]. Select one example of imagery from the story. Explain how the example you selected affects the text. What does the imagery do for you, the reader?</p>
Resources	<p>Professional Texts:</p> <ul style="list-style-type: none"> • <i>The Common Core Lesson Book K-5</i> by Gretchen Owocki • <i>Learning Under the Influence of Language and Literature</i> by Lester L. Laminack and Reba M. Wadsworth <p>Anchor Text Suggestion:</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.) <p>Read Aloud Possibilities for Imagery:</p> <ul style="list-style-type: none"> • <i>Two Bad Ants</i> by Chris Van Allsburg • <i>Fireflies</i> by Julie Brinkloe • <i>Every Living Thing</i> by Cynthia Rylant <p>Read Aloud Possibilities for Hyperbole:</p> <ul style="list-style-type: none"> • <i>The Bossier Baby</i> by Marla Frazee • <i>Hogwash</i> by Karma Wilson • <i>Lies and Other Tall Tales</i> by Christopher Myers • <i>Those Darn Squirrels</i> by Adam Rubin <p>Read Aloud Possibilities for Adages and Proverbs: Click here to view a few common Proverbs. http://www.readwritethink.org/files/resources/lesson_images/lesson184/common_proverbs.pdf</p> <ul style="list-style-type: none"> • Aesop's Fables

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>4-RL.10.1, 4-RI.9.1 Use definitions, examples, and restatements to determine the meaning of words or phrases.</p> <p>4-RL.10.2, 4-RI.9.2 Determine the meaning of an unknown word using knowledge of base words and Greek and Latin affixes.</p> <p>4-RL.10.3, 4-RI.9.3 <i>Students are expected to build upon and continue applying previous learning.</i></p> <p>4-RL.10.4 <i>Students are expected to build upon and continue applying previous learning.</i></p> <p>4-RL.10.5, 4-RI.9.4 <i>Students are expected to build upon and continue applying previous learning.</i></p> <p>4-RL.10.6, 4-RI.9.5 Acquire and use general academic and domain-specific words or phrases that signal precise actions, emotions, and states of being; demonstrate an understanding of nuances and jargon.</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 clues to figure out unknown words. Simply cueing students to “look at clues in the sentence” is not enough. Students must also be taught how to use definitions, examples, restatements, and affixes. Second, students need to be able to use the words they acquire, both general and domain-specific. Students should select the specific words that are precise in their meaning, considering actions, emotions, nuances, and jargon.</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><i>Domain-Specific Vocabulary:</i> 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><i>Words that Signal Precise Actions:</i> <i>stomped, marched, shuffled</i></p>

	<p><i>Words that Signal Emotions: grumpy, disappointed, frightened, elated</i></p> <p><i>Words that Signal States of Being: hard-working, exhausted, energetic</i></p> <p><i>Nuance:</i> 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> <p><i>Jargon:</i> The language used for a particular activity or by a particular group of people; the technical terminology or characteristic idiom of a special activity or group. Examples: <i>Shared Reading</i>, <i>text complexity</i>, and <i>author's craft</i> might be considered educational jargon.</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.</p> <div data-bbox="443 900 993 1451"> </div> <div data-bbox="993 804 1425 1451"> </div> <p>Word Study Activities: Small Group Lessons, Sorts, Games, etc. Resources from the <i>Words Their Way Sorts for Syllables and Affixes Spellers</i> and <i>Words Their Way Sorts for Derivational Relations Spellers</i> will be particularly helpful.</p> <p>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.</p>

Alphaboxes

The Book Earth Science

The Reader(s)

A ash atmosphere anthracite aa	B basalt beaches	C Crest cone composite 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 Kilauea 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	X xz 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
- 11.14 Know the Word, Use the Word
- 11.15 Context + Clues = Clarity
- 11.19 It's Right There in the Sentence!

Assessments

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?"

	Exit slips or short reflections about science/social studies topics can also be used to assess students' use of domain-specific words.
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• <i>Words Their Way Sorts for Derivational Relations Spellers</i> by Shane Templeton, et. al• Reading Rockets www.readingrockets.org

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Standard 10 (INFORMATIONAL): Analyze and provide evidence of how the author's choice of purpose and perspective shapes content, meaning, and style.	
Indicator(s)	4-RI.10.1 Identify and describe the difference between a primary and secondary account of the same event or topic.
Description	A primary account is a firsthand account, told by a person who experienced something firsthand. A secondary account is an account that is retold based on various sources of information.
Activities	<p>Text Sets: Give students opportunities to compare and contrast primary and secondary accounts of the same event or topic. Several examples are listed below:</p> <p>The Story of Ruby Bridges</p> <ul style="list-style-type: none"> • <i>The Story of Ruby Bridges</i> by Robert Coles • <i>Ruby Bridges</i> by Ruby Bridges and Grace Maccarone • <i>The Education of Ruby Nell</i> by Ruby Bridges Hall • <i>Ruby Bridges the Movie</i> Part 1/9 <p>The Story of the Fourteen Cows</p> <ul style="list-style-type: none"> • <i>14 Cows for America</i> by Carmen Agra Deedy • <i>Cows: Cows and the Maasai</i> by Peachtree Publishers • "Where 9/11 News is Late, But Aid is Swift" by Marc Lacey <p>Pearl Harbor (Some of these resources are from Discus and may not work if you are not at school)</p> <ul style="list-style-type: none"> • Journal Entries written by Lt. Richard Mueller Nixon, USN, Gunnery Officer, <i>USS West Virginia</i> http://usswestvirginia.org/stories/story.php?id=11 • Interview with Pearl Harbor Eye Witnesses http://teacher.scholastic.com/pearl/transcript.htm • Information about the Bombing of Pearl Harbor from The History Channel http://www.history.com/topics/world-war-ii/pearl-harbor • Roosevelt's Speech after the Bombing of Pearl Harbor • Scholastic News: Two interviews with Veterans who experienced the attack firsthand http://magazines.scholastic.com/news/2016/12/Surviving-Pearl-Harbor
Assessments	The following prompts can be used to assess this indicator. This prompt uses the Ellis Island Text Set included in the appendix.

	<p>What is the point of view of “A New Start”? Why is that important? When writing about point of view, remember to:</p> <ul style="list-style-type: none"> • name the point of view (is it a primary or secondary account?) • write about how the point of view affects how information is presented. <p>What is the point of view of the letter? Why is that important? When writing about point of view, remember to:</p> <ul style="list-style-type: none"> • name the point of view (is it a primary or secondary account?) • write about how the point of view affects how information is presented.
Resources	<ul style="list-style-type: none"> • <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 <p>Text set resources are linked within the Activities section.</p>

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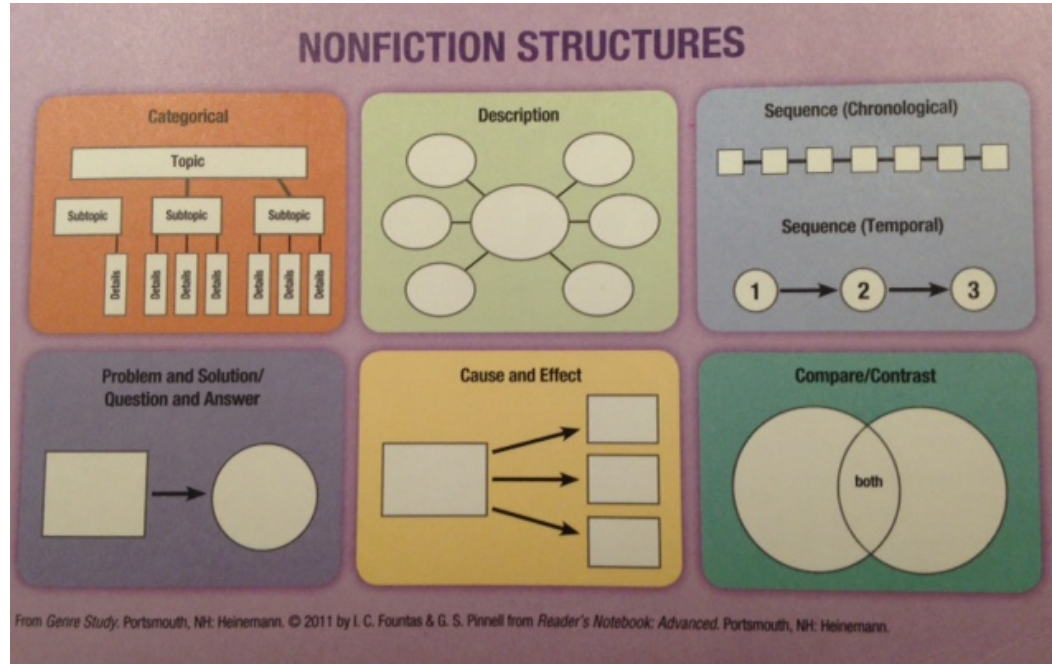
Standard 11 (LITERARY): Analyze and provide evidence of how the author's choice of point of view, perspective, or purpose shapes content, meaning, and style.	
Indicator(s)	<p>4-RL.11.1, 4-RI.10.1 11.1 Compare and contrast first and third person points of view; determine how an author's choice of point of view influences the content and meaning.</p> <p>4-RL.11.2 Students are expected to build upon and continue applying concepts learned previously.</p>
Description	<p>In third grade, students learned to explain the differences between first and third person points of view. The main difference in this indicator as students move into fourth grade is that students need to be able to determine how the author's choice of point-of-view influences the text and the reader.</p> <p>Students are only required to know and understand first and third person points-of-view. 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 can cause unnecessary confusion in an already difficult indicator.</p>
Activities	<p>The following minilessons are from from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 6.10 Who's Telling the Story (Note-- this lesson does not use the terminology of first and third person. However, the teacher could adapt this lesson to help students differentiate between the two.) • 6.24 Blind Spots <p>Interactive Read Aloud: Interactive Read Alouds provide the opportunity for students to think deeply about a text with teacher guidance. The teacher can read excerpts of books with both first and third person narrators and engage students in conversations about the effect of different narrators.</p> <p>Independent Reading Practice: After Interactive Read Alouds, give students opportunities to read and reflect on the narrators of their books.</p>
Assessments	<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"> • Tell me about the narrator of your book. • From what point-of-view is the story being told? • How do you know? Can you show me a place in the book that helped you to figure this out? • How does the narrator influence the way the story unfolds? • How might the story be different if [another character] were telling the story?

	<ul style="list-style-type: none"> • How do you think [character name] feels about [character name]? • How does the teller's point of view influence the ways in which events are described? What does the narrator <i>not</i> tell us? • What different points of view do the characters have regarding the issue at hand? Does the author help us understand one point of view more than others? <p>Text Dependent Response: The following text-dependent writing assignment uses the text "Blizzard" by Patricia Baehr. This text is included in the appendix.</p> <p>Mr. Dewitt has strong opinions about the new foreigners and the neighborhood they live in. How would you describe Mr. Dewitt's perspective? When writing about perspective, remember to:</p> <ul style="list-style-type: none"> • write about how the character feels about something important in the story • explain how the character's life experience or role affects his feelings.
Resources	<p>Professional Resources:</p> <ul style="list-style-type: none"> • <i>The Reading Strategies Book</i> by Jennifer Serravallo • <i>Units of Study for Teaching Reading</i> by Lucy Calkins, Series Editor • <i>The Common Core Lesson Book, K-5</i> by Gretchen Owocki <p>Read Aloud Possibilities:</p> <ul style="list-style-type: none"> • <i>At Ellis Island</i> by Louise Peacock • <i>What Was Ellis Island?</i> By Patricia Brennan Demuth

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>4-RI.11.1 Apply knowledge of text structures to describe how structures contribute to meaning.</p> <p>4-RI.11.2 Explain how an author uses reasons and evidence to support particular 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. All of these text structures have been introduced in previous grades. 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. Often, a book may not use the same structure for an entire book. Within the same book, one chapter may include Question and Answer, one may include Cause and Effect, and one may include Compare/Contrast.</p> <p>The primary focus in fourth grade is to describe how text structures contribute to meaning. How do the features help the reader to learn the information? In doing this, the reader should also be able to explain how an author uses reasons and evidence to support his/her points. Understanding the structure of texts should support the students in looking at an author's reasons and evidence.</p>
Activities	<p>The following minilesson is from <i>The Reading Strategies Book</i>:</p> <ul style="list-style-type: none"> • 8.5 Boxes and Bullets • 8.19 Consider Structure <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 the Revolutionary War. I want to know what were the causes that led up to the war." 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 what events caused the Revolutionary War. (Cause and Effect, 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. The classroom library can even contain baskets for each type of text structure so that students can be conscious of the structure as they read. The Epic website <https://www.getepic.com/> and App contains many informational texts. Teachers can create collections of books by structure as well. This would be an electronic form of using Browsing Bins.

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. The student should also be able to describe how the text structure supports the author's specific points.
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

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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>4-RL.12.1 Explain how a series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama, or poem.</p> <p>4-RL.12.2 Determine characteristics of crafted text structures and describe why an author uses this structure.</p>
Description	<p>Having a sense of structure and how texts are organized can support students in holding meaning across the pages of a text. When reading stories, students learn to expect chapters. When reading drama, students learn to expect scenes. When reading poetry, understanding the structural elements of stanzas helps students pull together the ideas and consider how they are related. When teaching students about characteristics of structures, it is always about meaning making and not simply recognizing the structures. Students should be able to answer the question: Why do you think the author organized the ideas this way?</p> <p>In chapter seven of <i>Wondrous Words</i>, Katie Wood Ray writes extensively about the characteristics of crafted text structures. She explains how she pulls a lot of picture books when organizing her library by structure. Picture book texts are <i>short</i>, and so considering a structure at work in a shorter text is much easier than in a longer text. She goes on to explain crafted text structures cross all genres, all types of texts, and writing for all kinds of audiences. In any study of text structures, it is important for students to describe why they believe an author uses that particular structure.</p>
Activities	<p>Logical Order: Give each group a set of lines or passages from a text that has been cut into several parts. Students read the parts and place them in logical order and determine the overall structure.</p> <p>Investigation Workshop: Often, students see paragraphs and can even use the term “paragraph” when talking about texts. However, students don’t always understand why we use paragraphs. Begin by giving students an excerpt of text to examine closely in groups. Students should make note of the ways that each paragraph begins (dialogue, transition words/phrases, etc). After making notes, the teacher can engage the class in a discussion about when and why authors make paragraphs. This lesson/activity can be adapted to examine scenes or stanzas, as well as many other conventions used in writing.</p> <p>Semantic Features Analysis Chart: This type of chart can be used to compare the overall structure of story, drama, or poem. This can be used before, during, and after whole-class Read Alouds OR in small groups.</p>

	<table><tr><td>Elements</td><td>Poetry</td><td>Drama</td><td>Prose/Stories</td></tr><tr><td>Chapters</td><td></td><td></td><td></td></tr><tr><td>Dialogue</td><td></td><td></td><td></td></tr><tr><td>Line Breaks</td><td></td><td></td><td></td></tr><tr><td>Plot</td><td></td><td></td><td></td></tr><tr><td>Rhythm</td><td></td><td></td><td></td></tr><tr><td>Scenes</td><td></td><td></td><td></td></tr><tr><td>Stage Directions</td><td></td><td></td><td></td></tr><tr><td>Stanzas</td><td></td><td></td><td></td></tr><tr><td>Themes</td><td></td><td></td><td></td></tr></table> <p><i>The Common Core Lesson Book K-5</i></p>	Elements	Poetry	Drama	Prose/Stories	Chapters				Dialogue				Line Breaks				Plot				Rhythm				Scenes				Stage Directions				Stanzas				Themes			
Elements	Poetry	Drama	Prose/Stories																																						
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Assessments	<p>Independent Reading Conferences: Look at the way the author organized this (refer to chapters in stories, scenes in drama, and/or stanzas in poetry). Why do you think the author organized the ideas this way?</p>																																								
Resources	<ul style="list-style-type: none">• <i>The Common Core Lesson Book, K-5</i> by Gretchen Owocki• <i>Wondrous Words</i> by Katie Wood Ray• <i>Everyday Editing</i> by Jeff Anderson																																								

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>4-RL.13.1, 4-RI.12.1 Engage in whole and small group reading with purpose and understanding.</p> <p>4-RL.13.2, 4-RI.12.2 Read independently for sustained periods of time to build stamina.</p> <p>4-RL.13.3, 4-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>4-RL.13.1, 4-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>4-RL.13.2, 4-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 ● 2.20 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>4-RL.13.3, 4-RI.12.3</p> <p>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 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,</p>

	<p>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"> • 13.7 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 • 13.12 What Happened/What It Makes Me Think T-Chart • 13.13 Lifting a Line • 13.15 Write, Talk, Write • 13.17 Compare Books for New Ideas • 13.18 Reacting, Responding • 13.20 Writing to Question and Critique • 13.21 Write from Inside the Story • 13.22 Idea Connections • 13.23 Pile It On
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) https://highprogressliteracy.com/ • Reading Logs
Resources	<ul style="list-style-type: none"> • <i>The Reading Strategies Book</i> by Jennifer Serravallo • <i>The Book Whisperer</i> by Donalyn Miller • <i>Conferring with Readers</i> by Jennifer Serravallo • <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 https://highprogressliteracy.com/

APPENDIX

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A New Start

Each year, many people come to New York City. They come to visit museums, to study at famous colleges, to enjoy art and music. But from 1892–1954, millions of people came for a different reason. They came to start a new life in America. 1

Ellis Island is a small island in the New York harbor. It was set up as the country's main immigration station. For those sixty years, nearly every immigrant coming to America had to pass through Ellis Island. 5

Most people came to America on a ship and the journey was long and difficult. But once people arrived at Ellis Island, their journeys were not over. The immigrants had to pass inspections before they were allowed to enter America. The inspection started as soon as they started climbing the stairs to the room where the inspections were held. A doctor stood at the top of the stairs and watched people to see if they were showing any signs of trouble walking up the stairs. 10

When it was time for a person's full medical examination, nicknamed the "six-second inspection," they were examined by a doctor to make sure they were healthy. Inspectors wrote chalk letters on people's lapels to show trouble: L for lameness if they couldn't walk well, E for eyesight if they couldn't see well. People who were marked were sent for more inspections and if they were sick, they were sent to the Ellis Island hospital. They could be kept at the Ellis Island Hospital for weeks or even months. In many cases, people were sent back to their home countries. 15 20

People had to pass both medical and legal inspections. During the legal inspection, immigration officers asked people questions to make sure they would be able to support themselves in America: *Where were you born? Are you married? What is your occupation?* Each immigrant was asked many questions. Many immigrants had to show they could pass a reading test. 25

Immigrants could also be kept for not passing the legal inspection. They would have to live at Ellis Island for a few days or longer and wait for their case to be reviewed again. 30

Sometimes, one family member didn't pass one of these inspections, and had to stay on Ellis Island. The rest of the family would often wait for them at Ellis Island, sometimes for months.

So why did people put up with these struggles in order to live in America? Each immigrant's story was different, but there were a few main 35

reasons that people thought the struggles were worth it. People came for a better life, for safety, for freedom.

Many immigrants from countries like Ireland, Italy, and Greece came to America hoping for a better life. They were tired of barely having enough food to eat or clothes to wear. In many of these countries, people were told that in America, “the streets were paved with gold.” Of course, the streets in America weren’t really made of gold. What they meant was that in America, there were jobs. America was a place where people could make a better life. 40

Immigrants who came from country that is now called Turkey came to America in order to be safe. Some were in danger of being jailed or killed for speaking out against their government. Many Turkish people came so that they wouldn’t be forced to join the military in Turkey. 45

A third group of immigrants came for the freedom to practice their religions. Many of these were Jewish people coming from Russia. At that time in Russia, there were many laws that made life difficult for Jews. They were not allowed to practice their religion openly. It is estimated that over 3 million Jews came through Ellis Island looking for religious freedom in America. 50

People came to Ellis Island for other reasons as well. As John F. Kennedy once said, “There were probably as many reasons for coming to America as there were people who came.” 55

Today, Ellis Island is not an immigration station. It is a museum where visitors can read the stories of some of the millions of immigrants who came to Ellis Island hoping for a new start in America.

Text 2

May 14, 1892

1

Dear Thomas,

I have seen a lot of water these last few days. I miss everybody. The trip was long and boring. One morning I woke up to the sound of people cheering on the deck. I ran up to see what was happening. In the distance, I saw a tall figure in the water that looked like it was holding something in the air. My father had told me about the Statue of Liberty. I watched everyone around me. Some were crying, some were jumping up and down, and some were silent. We had finally made it. I had heard from the other passengers that we had to go through a place called Ellis Island before we could enter America. Ellis Island had tall red brick buildings that looked like both a castle and prison. 5 10

When we got there, there was a lot of confusion. At the end of each aisle were a doctor and guard. They were drawing letters on people's coats with chalk! When it was my family's turn, the doctor asked my parents questions about how they were feeling. They checked our hair, our ears, and our eyes. They listened to our hearts and asked us to take big deep breaths. They did not draw on our coats like they did on many people. I was worried because I thought this was bad. I was so scared! Then Father told me that letters stood for diseases they thought people had. If you had an eye disease you could be sent home. If you were sick, they could keep you in the Ellis Island Hospital. 15 20

After we passed the medical test, we had to take one more test. My father had to answer questions the inspectors asked him. They asked him his name, if he was married, what was his skill, if he had ever been in prison, what would his job be in America, how much money he had and where we were going to live in America. The inspectors accepted his answers. We only had enough money for the next part of our journey—to get our train tickets to Connecticut! 25

I hope one day you will come to America. Now you know what to expect. I miss you very much. Sincerely, 30

Your American Cousin,

William Patrick O'Connor

Blizzard

by Patricia Baehr

THE WEATHER CHANGED that Sunday, March 11, 1888. When Ma, Pop, and Thomas were walking home from Grandma Long's house, the rain became icy. The sidewalk was so thick with ice that it was twenty minutes before they reached their front door. That was where Pop slipped and fell. By midnight the rain had turned to snow, and Pop's ankle had swollen to twice its normal size. 1 10

Thomas heard hushed voices in the room next to his as he tried to fall asleep. He knew what Ma and Pop were saying: if Pop couldn't go to work the next day, he might lose his job. There weren't nearly as many jobs as there were people in New York City. Mr. Dewitt, Pop's boss at the coal company, had said that some days as many as 10,000 foreigners arrived on the city's docks. 15

Thomas had seen the neighborhoods—the tenements—where some of the newcomers lived. "It's taking your life in your hands to go into one of those neighborhoods," Mr. Dewitt had warned. "Men slouch in doorways and wait for you and your wallet to pass by." 20

He added, "When those foreigners arrive, they think they'll find big houses, big money, big opportunities. The plain truth is, there's not enough to go around. They should get on a ship and steam back to where they came from," Mr. Dewitt had said. 25

Imagining how many people would love to have Pop's job, Thomas got out of bed and padded into his parents' bedroom. "I'll take Pop's place at work tomorrow," he announced.

Six hours later, Thomas bundled himself in his warmest clothes and started off. Pushing himself through the storm, Thomas came to places where snow drifts towered over his head. Four separate times the wind blew him into snow banks. Worry kept him going, though—worry about Pop losing his job. 30

When Thomas stumbled into Mr. Dewitt's place, Al, the dispatcher, shoved an address into Thomas's hands and pointed to the loaded cart of coal he was to take. Thomas was backing Ada, the horse, into the cart 35

shafts when Al appeared, carrying a horse blanket. “You can throw this over yourself. You’ll be all right as long as you keep moving. Remember, Thomas, don’t stop.”

The weather seemed much worse once Thomas was perched on the bench seat of a wagon with no protection from the storm. Snow spun around him so thickly that he had to close his eyes. Soon, there was so much snow on the horse that she looked more white than brown. Thomas saw a policeman pull a passerby out of the storm in order to rub his ears. Thomas put his hands up to check his own.

He couldn’t feel them! Dropping Ada’s reins, Thomas rubbed until his ears hurt. By the time Thomas picked up the reins again, the cart was stuck in the snow.

Thomas jumped from his seat. He floundered through the snow to Ada’s head. “*You’ll be all right as long as you keep moving,*” Al had told him. But he had stopped.

Thomas trudged to the rear of the cart and pushed.

Already the wheels had sunk in deep. More snow was piling around them. There was nothing to do but unhitch Ada and try to make it back to the stable. But when he looked around, Thomas was confused over how to get back to the stable. Street signs were crusted over with snow. Everything looked strange. “Where am I?” he shouted.

Thomas would have cried if he weren’t afraid the tears would freeze on his cheeks. When Mr. Dewitt learned he’d abandoned a full cartload of coal, Pop would certainly lose his job.

Tenements loomed on both sides. Mr. Dewitt had warned him never to stray into the immigrant neighborhoods. Now he was smack in the middle of one.

Suddenly, he saw dark figures coming toward him through the snow.

“The wagon’s stuck,” he told them. “Can somebody give me a hand? Please, I just want to get the horse back to the stable.”

The figures were women and girls wearing thin shawls and carrying pails and tin cans. An old woman held up a coin. Thomas understood: they wanted to buy coal.

Thomas charged a dime, the way the grocery stores did. As he took each empty container, he imagined a family shivering inside a tenement house. Handing it back filled, he pictured how happy everyone would be when the coal was burning. Before he knew it, the cart emptied and his pockets filled.

One small girl produced only a nickel. Thomas filled her can to the top anyway. She stayed until all the coal was gone. Then she helped Thomas free Ada from the cart shafts and pointed his way back. 75

Finally back safely at Mr. Dewitt's place, Thomas told Mr. Dewitt, "I collected over seven dollars!"

"But my cart is left out on the street somewhere," Mr. Dewitt said. "I'm afraid you'll never be a good businessman, Thomas, if you simply charge the going rate," Mr. Dewitt went on. "A boy with more vision would have upped that price considerably. Yes, sir. A boy with more vision could have charged fifteen dollars or maybe even thirty a can." 80

"But they were poor people," Thomas tried to explain. "They couldn't afford to pay that much." 85

Mr. Dewitt shook his head as he tucked a thick, soft scarf around his neck and headed for the door. "Those foreigners should go back where they came from," he repeated. "You'll never be a good businessman."

Thomas felt flattened. Once Thomas had talked about leaving school to get a job, and Pop wouldn't hear of it. "I don't want you driving a coal cart like me," he had said. "I want you to be a good businessman." Now Mr. Dewitt had told him flat out that that was exactly what Thomas wasn't and never would be. 90

By the time Thomas reached home, his coat was glazed into a near-solid sheet of ice. 95

"We were so worried!" Ma cried, pulling off his boots.

"How did it go?" Pop demanded.

Thomas told them all that had happened. Remembering Mr. Dewitt, Thomas said, "I guess I could have made more money by charging extra. I just didn't think of it." 100

"And if you had thought of it," Ma wanted to know, "would you have charged them extra?"

Thomas was eager to have Pop believe he could someday be a good businessman. But when he opened his mouth to answer yes, he remembered the girl with the nickel. Hanging his head, he admitted the truth. "No, I don't suppose I would have. I even gave one girl extra coal." 105

For a long moment, all Thomas heard was the storm outside the window. He was sure Pop was disappointed. After a while, Pop cleared his throat. "Once, that girl might have been my grandmother," he said softly. "You know I'm only second generation here. My father lived for years in a building like the ones you saw today." 110

Thomas's thoughts swirled like the snow outside. He thought of the ten thousand people who were arriving in America each day. He was awfully glad there hadn't been people like Mr. Dewitt waiting on the docks when Pop's family had arrived. As Thomas slipped into sleep, he remembered giving the girl with a nickel a full can of coal. The thought made him glad.

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The Blizzard of 1888

The New York City Weather Service had called for March 12, 1888 to start out cloudy and then turn fair and colder. No one was ready for what came. About four hundred people died in the blizzard. Some had accidents or became sick after braving the weather. Others simply collapsed and froze under drifted snow. Those safe at home suffered shortages of coal.

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