In this lesson sequence, students look at craft and structure—what authors do to make a piece of writing hang together. To read critically, students need to be able to read with an eye to discerning the author’s purpose, and the point of view at work. To write consistently, writers need to know how to make a case. I feature fourth-grade lessons, however, it is easily adapted for third and fifth grade (see pages 22-23).

This sequence is fantastic at the beginning of the year. It actually naturally falls into a week’s worth of unit work that can be imported into any curriculum.

If you are a teacher using a basal series, this sequence can augment a study on compare/contrast, fairy tales, or any narrative. The next day? Back to reading! You’ll see that in all, you and students move back and forth between five reading/literature booster lessons on point of view and five focused writing lessons on point of view and examples from the text.

Teachers get an overview of the standards, literacy moves, and activities students will encounter in the course of the sequence.
There are five reading lessons in each sequence and five writing lessons that build on one another throughout the week.

Teach them in sequence to gain a surefire way to move back and forth between reading and writing each day and to stay focused on a decided goal week to week. The speedometer image is a reminder that each lesson is designed to “rev up” your instruction.

Each companion lesson has been crafted to complement and intensify the instruction introduced in the previous lesson.

There are four Core Practices
• Turn and Talk
• Co-Construct
• Gradual Release Model
• Responsive Teaching

These little lists are handy reminders of the research-based practices in action and link to an online glossary providing how-tos about each routine.

ELA standards addressed.
Integrating Opinion Writing With Evaluating Argument

**Core Connections**

**Grade 4**

**Standard 6**

Comprehend and construct a firsthand and secondhand account of the same event or topic; analyze the differences in focus and the information provided.

**Core Connections**

**Grade 4**

**Standard 7**

Determine the point of view the author presents and how it shapes the information provided.

**Snapshot of a Turn-and-Talk Peer Conference on POV**

Deep discussion about texts and ideas deepens students’ understanding—but it takes plenty of practice, “train-ing” to do it well. Research on the importance of student talk and how to scaffold it is in abundance (Allington, 2000; Allington, 2001; Delahoy, 2002; Fishel, Silva, & Sullivan, 2003; Grubaugh, 2008; Hornsby, 2011; O’Loughlin, 2000; Pellegrino, 2006; Silver, 1997). Before students can participate in any shared discourse—whether in class, group, or small group—you need to model and teach about listening and speaking skills. Creating rich conversations around reading and listening in a variety of situations is essential. Providing students with models or prompts of conversations can help them link to the discussion and link to the discussion and link to the discussion and link to the discussion.

The following turn-and-talk example occurred after reading the second book, The Wolf’s Story in the reading lesson. Students were to discuss some of the components of the story and “How is this story different from the first book?” Students had ample time to practice over a few days. We created anchor charts of some of what makes good listening and speaking skills, along with prompts and sentence starters to get conversations going and moving to deeper levels.

<Note: That we’ve finished The Wolf’s Story I’d like you to turn and talk with your partner about some common themes.> 

I’d like you to turn and talk about one theme and how it relates to the story. After you’ve had time to think about it, I’d like you to share your ideas with the whole group after partner talk was explicitly taught and students had ample time to practice over a few days. We created anchor charts of some of what makes good listening and speaking skills, along with prompts and sentence starters to get conversations going and moving to deeper levels.

Three scenes:

- **First student can either expand on the thinking and explanation or ask the partner a question.**
- **Partner rephrases what he heard and adds to it—either agreeing or disagreeing and why.**
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Third-grade adaptations

Core Connections

Lesson Sequence 1

In the fourth-grade sequence, students were comparing the FV of two texts. In fifth grade, students are determining the FV of the text itself and then comparing it to their own point of view. Our thinking often changes as we read a text, especially as a character is developed and changes in the text progresses. That’s why it’s important to third grade to stop periodically and determine if the character’s or narrator’s FV has changed and why. If the reader’s reaction to the character has changed—and why—

Third grades need to be able to define point of view and determine who is telling the story.

The purpose of the lesson is to determine who is telling the story and ask questions about their point of view and how the student knows this. During reading, the student should be able to define the character’s or narrator’s FV has changed and why. If the reader’s reaction to the character has changed—and why—

Core Connections

Lesson Sequence 1

Here, Leslie takes the guesswork (and hard work!) out of adapting the sequence for the grade you teach. So if you are a teacher in Grades 3, 4, and 5, you know you can count on grade-specific how-tos.

As fifth grade, students should understand point of view and author’s intent. The difference is that they need to show how that affects the events in the text. Writers’ point of view will almost always be a strong point of view. They will either express this clearly in the text or speak directly to the reader. Students should be able to define point of view and determine who is telling the story. Students should ask questions to determine who is telling the story and why.

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Core Connections

Lesson Sequence 1

...
How did the instruction go? Here, teachers begin a section devoted to evaluating students’ learning. Leslie shares an example of how a student approached the writing task within the sequence.

What Do I See? A Student Sample of Persuasive Writing

Now we take the time to see how our students are doing with the work of this sequence, so we can plan subsequent instruction. Here, I provide student writing samples. As you look at your own students’ work, think about the following: What does this tell me about this child’s understandings (or confusions) as a reader? What do I see this child doing well as a writer and what needs development? What is the quality of the thinking I see?

Sports Equipment
by Jack

I think we should have better sports equipment. The hoops are broken, the footballs have holes in them, and the basketballs are flat.

My first reason is they should fix the nets because I am a shoot because when the ball goes in the ball would be deflected by the tight rope. That is why I think the nets should be removed.

My second reason is that the footballs have holes in them. This makes it hard to throw because

Commentary from Leslie lets you see what she notices about the student’s reading, writing, and thinking.

Authentic Assessment Leads to . . .

Authentic Assessment: Student Reflection and Evaluation

If we want students to continue to feel that their hard work is there, not just in “show it” at the end of the year, we need to reflect on the work they do. What follows is a sample of one student’s reflection. I think it does a good job of showing the power of self-assessment. Check, it allows students to internalize learning and the process and allows you added teaching points for future instruction.

Student Reflection

Sports Equipment
by Jack

I really had fun reading the fairy tales and now I’m reading the next book for the classroom that has the original version. Fairytale middle school have a lot of action! I like right now I’m doing and explaining very well and really hope to improve. For the first time doing a fairy tale compare and contrast I thought it did very well because it was fun to put evidence from the text and include in your writing. I also included how I enjoyed it was to compare and contrast the fractured fairy tale and the original fairy tale. Now I’m very excited to do compare and contrast in different aspects! I only fairly well I struggle with a word choice and voice.

On this page, you get a firsthand look at how the student reflected on his or her written work, and a rubric that guides the assessment process. Leslie frames these samples as not the end of learning—but the beginning of a teacher deciding next instructional steps.
Lesson Sequence 1

Peer Power: How to Use Student Work as Mentor Texts

How do we know which pieces to hold up as exemplars for other students? On this page, I share some of my thinking about why I would use Aiden’s piece as a mentor text for other students, as well as my ideas for several other student pieces that are available to you online, located on the companion website, www.corwin.com/thecommoncorecompanion. Having the confidence to choose what to say and when to say it about student work takes time; the important thing is to risk it, because students really do learn a great deal from the work of their peers.

As I read Aiden’s final compare and contrast on the two Beauty and the Beast books and then his self-reflection, there is a lot to celebrate! He has stated that he’s excited to continue to use citing evidence in other categories/spans and he stated that he saw his writing as a mentor to help teach others. For a beginning-of-the-year paper, Aiden has demonstrated a great deal of control:

- He followed an annotated example, using it as a mentor text to provide structure to his five paragraphs.
- He understood POVs and conversed in a group of formal and informal English.
- He gave examples of the similarities.
- He understood how to show the differences. That alone made this a great mentor text for other students.
- He used adjectives and prepositional phrases together.
- Aiden provided a lot of details to support his thinking.
- From Aiden’s graphic organizer and his coded text, I could see his organization and comprehension of the text. I used this as an informal assessment.
- Aiden has demonstrated a great deal of control.

If you want to see Aiden’s completed graphic organizer and additional examples of student work with this sequence, go to www.corwin.com/thecommoncorecompanion.

Remember:

Only use student writing that shows what kids are doing well. If you use a piece from a student in your class to show areas that need to have work, you will end up embarrassing the student (and losing the trust of the class). Notice, however, the student writing in this book is not perfect; there are misspellings, grammar glitches, and the like. Leslie believes it is all right to showcase a minimal amount of mechanical errors.

Leslie describes just how she would use a student’s piece as a mentor text in future lessons, giving you the specifics you need to use the writing to best effect.

More student work and Leslie’s commentary gives you a “starter kit” of benchmark pieces to use in your own classroom. You can download, print, and share these pieces with your students as mentor texts, too.

Volleyball

by Audrey

Have you ever wondered why we should have a volleyball court and volleyballs? Even though there is kickball, basketball, football, and soccer girls need something else to do besides those. All the sports are taken over by boys except for soccer.

First, I think we should have volleyball because all the girls would have fun. For example, they could have fun with their friends and other people who wanted to play. You could get better at it and maybe want to start it as an activity. This also gives girls more choices for sports at recess.

Secondly, I think we should have volleyball because the boys could take over the whole playground area because all the girls would be there having so much fun! If we had a volleyball court the boys would be happy having the playground for their games.

Finally, I think we should have volleyball because we could have a team and compete against other schools and anyone could join. Mr. R. would be the coach. We would learn a lot.

When I think of volleyball I think of fun and you should to. That’s why we should get a volleyball court and volleyballs.
If students are having difficulty defining and discerning point of view (POV) in texts,

- If it is only one or two children, confer individually with each.
- If it is more than two students, bring a small group together.
- Remember to choose texts that are high interest.
- Reinforce the questions that students should be asking and answering to figure out POV.

If students are having difficulty defining and discerning point of view (POV) in text,

- Pull a small group together on identifying facts. Use short pieces and highlight or code directly in the text where POV is supported.
- Use the interactive whiteboard for students to practice highlighting facts.

If students are having difficulty identifying facts in the text to support point of view,

- Move to more complex texts.
- Form literature circles or book clubs for students to discuss their thinking.

If students have a strong understanding of point of view and are asking and answering questions independently and don’t need any additional instruction,

- Write “fractured” fairy tales.
- Write “After the ending”—what happens when the fairy tale is over?
- Write reviews of the fairy tales.
- Write letters from characters.

If students need enrichment or finish writing projects quickly,

- Simplify. Have them start by writing one or the other so that they are successful. Once they understand, move on to the other.
- Work with a small group and do a shared writing piece. Gradually release responsibility—start a piece together and then have students do one sentence.
- Provide writing organizers like sentence frames.

If students are struggling to write compare/contrast pieces,

- Simplify. Provide shorter texts with literal differences and similarities.
- Work with students in small groups to explicitly teach and practice.

If students are having difficulty deciding how two texts are similar and different,

- Simplify. Have them start by writing one or the other so that they are successful. Once they understand, move on to the other.
- Work with a small group and do a shared writing piece. Gradually release responsibility—start a piece together and then have students do one sentence.
- Provide writing organizers like sentence frames.

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- Provide writing organizers like sentence frames.

A handy chart helps you know what to look for in students’ reading, writing, talking, and thinking—then, advice for how to move all students forward.

### Mentor Texts

For point of view, texts are a must! When doing fairy tales, here is a start to any set:

- Believe Me, Goldilocks Rocks! The Story of the Three Bears as Told by Baby Bear by Nancy Loewen
- Dear Peter Rabbit by Alma Flor Ada
- Goldilocks and the Three Dinosaurs by Mo Willems
- Honestly, Red Riding Hood Was Rotten! The Story of Little Red Riding Hood as Told by the Wolf by Trisha Speed Shaskan
- Mind Your Manners, B.B. Wolf by Judy Sierra
- No Lazy Bear Ever Rides a Bike! The Story of Beauty and the Beast as Told by the Beast by Nancy Loewen
- Read Me a Book of Fairy Tales by Michael Hague
- Seriously, Cinderella Is So Annoying! The Story of Cinderella as Told by the Wicked Stepmother by Trisha Speed Shaskan
- The Three Little Pigs and the Somewhat Bad Wolf by Mark Teague
- The Three Little Wolves and the Big Bad Pig by Eugene Trivizas
- Trust Me, Jack’s Beanstalk Stinks! The Story of Jack and the Beanstalk as Told by the Giant by Eric Braun

Two novels that are phenomenal for teaching point of view:

- Wonder by R. J. Palacio
  - Without giving too much away, the story revolves around August Pullman, a boy with such severe physical disabilities that he has never been to school. We meet him in the outset of the story and we know he is a hybrid disciplinary, however, we don’t know who he is until we feel him, as he is for the first time. In the story, unlike, different browsers tell the story, and fill in the blanks and answer our questions. Each character has his or her

Bring on the books! Each sequence includes a roundup of other great texts to teach with.
In this next section, I give you some help extending and developing a unit of study starting with author’s purpose and point of view but branching out to other aspects of craft and structure. Students will analyze the structure of texts and will move into drama and poetry, in turn writing in response to their reading.

When mapping out the rest, we know how much time is allotted to skills and standards. What aspects of this unit fit with your curriculum? How much time do you have? Those are driving questions as you plan. Week 1 reflects the lesson sequence on point of view.

Week 2 focuses on interpreting words and phrases as they are used in a text—especially figurative language. While this is a one-week lesson, it can and should be expanded throughout the year—students should always notice language and vocabulary. However, since this specific sequence is geared more toward the beginning-of-the-year instruction, I’ve only included a week for language, followed by Week 3, which focuses on analyzing and explaining how text structures relate to each other. Again, these are almost “launch” lessons for more in-depth studies throughout the year.

As students read and write, they should always be aware of craft and structure.

Now, Leslie shows you how the sequence might fit within a month-long unit of study, with weekly calendars available at www.corwin.com/thecommoncorecompanion. The first step is to answer some driving questions that help you determine just what you want to pursue.