

Mount Laurel Language Arts Curriculum
Grade 7

Reading Unit: Navigating Fictional Texts

Stage 1: Determine the Desired Results

Enduring Understanding(s):

Good readers monitor and self-correct their reading, solve words as they read, search for and use information, summarize, make predictions and connections, infer, synthesize, analyze, and critique their reading to make print relevant and useful.

Good readers employ strategies that help them understand text.

Strategic readers develop, select, and apply strategies to enhance their comprehension.

Readers need to envision the story as they read it; we need to make a movie in our mind. The reader needs to empathize with the main character(s) and anticipate what may happen next.

Good readers recognize that words are made of sounds.

Good readers use oral discussions and discourse to help build connections to others and to content.

Essential Questions:

What do readers do when they do not understand everything in a text?

How do readers construct meaning from text?

What do readers do to enhance their comprehension?

What is the best way to truly understand and effectively read fictional texts?

How do I figure out a word I do not know?

How can discussion increase our knowledge and understanding of an idea(s)?

Common Core Standards

Students will be able to...

Key Ideas and Details

- RL.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.7.2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

- RL.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- RL.7.5.. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its

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meaning.

- RL.7.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas

- RL.7.7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
- RL.7.8. (Not applicable to literature)
- RL.7.9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Range of Reading and Level of Text Complexity

RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Vocabulary Acquisition and Use

- L.7.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 7 reading and content*, choosing flexibly from a range of strategies.

Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *belligerent*, *bellicose*, *rebel*).

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

- L.7.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g.,

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refined, respectful, polite, diplomatic, condescending).

Comprehension and Collaboration

- SL.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 - Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
 - Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
 - Acknowledge new information expressed by others and, when warranted, modify their own views.
- SL.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
- SL.7.3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Presentation of Knowledge and Ideas

- SL.7.4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
- SL.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

SL.7.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Interdisciplinary Connection: Educational Technology

All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

Integration of 21st Century Themes and Skills:

- CRP6. Demonstrate creativity and innovation.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

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Stage 2: Assessment Evidence

Performance Task:

You are reporter commenting on the historical accuracy of Henry Wadsworth Longfellow's poem, "Paul Revere's Ride".

You have uncovered a debate among various authors and researchers who claim the poem is historically accurate while others doubt its authenticity.

You read the poem, investigate its background (both in hard copy documents and in online resources), and interview Harrington's English department faculty to help resolve the debate.

Share your findings in a written summary for your editor.

Other Forms of Assessment:

Book Talk

Reading Log Review

Mini-lesson Application

Post-it Note and/or Organize Your Thought Sheet Review
Letter Writing

T's anecdotal notes from conferring with a student about his/her independent reading book (review of goals, examine progress over time, evaluate letter writing revisions and updates)

Status of the Student: Is the student engaged in a worthwhile activity when the teacher is conducting a guided reading group or conferring with a child individually?

Stage 3: Learning Plan

Learning Activities:

Your classroom library needs to include a selection of **fictional chapter books** and **articles (historical fiction, dramas/plays, and poetry)** that represent the culture and interests of your students.

The 80-Minute Reading Workshop Block

Practitioner timeline for the 80 minute block:

Mini-Lesson (10-15 minutes)

Guided Reading (50 minutes: two groups with 25 minutes dedicated to each group)

Conferring (15 minutes: conference calls with three students)

Sharing (if time permits)

Reading is taught **five times** across a **two week period** of time (with Atwell's writer's workshop taught on alternate days) in this way:

Week 1: Monday, Wednesday, Friday

Week 2: Tuesday, Thursday

It is required that teachers use **20 minutes** of each writing workshop day to teach **reading** (this option allows for a 60-minute writing block on writing workshop days). This supports the teaching of reading daily. This 20 minute block of time can be devoted to teaching either a mini-lesson, conducting one guided reading group or conferring with students individually or at a table conference on a specific teaching point.

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Mini-Lessons:

Topics for reading mini-lessons are culled from the Common Core Content Standards, **Fountas's and Pinnell's mentor texts:** *Guiding Readers and Writers: Teaching for Comprehension, Genre, and Content Literacy* and *Teaching for Comprehending and Fluency: Thinking, Talking, and Writing About Reading, K-8*, and students' needs.

Children apply the mini-lesson strategy or skill to their independent and guided reading material. You may wish to revisit or extend a "First Twenty Days..." lesson previously taught.

Three **Categories** of Mini-lessons:

- 1) lessons on **management**
- 2) lessons on **strategies** and **skills**
- 3) lessons on **literary analysis**

Lessons on management, see p. 129 for list from the mentor text *Guiding Readers and Writers...*

Lessons on strategies and skills, see p. 132 for list from *Guiding Readers and Writers...*

Lessons on literary analysis, see pages 134 and 135 from *Guiding Readers and Writers...*

Refer to the Appendix for a detailed list of minilessons on non-fiction reading.

**Required Minilessons for Reading Fictional Text:
(some may be taught in tandem)**

Standard RL.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

These mini-lessons focus on literal understanding and details of text:

- notice the characteristics of a book so they can identify its genre
- identify the genre of a book so they can know what to expect as they read
- retells the story using textual evidence
- notice the time and place (setting) and the importance to the story
- notice who are the most important characters (main characters) in a story
- think about the order of events in a story
- think about the problem in the story
- think about the important events in a story
- think about what is implied in the story

RL.7.2. Determine a theme or central idea of a text and analyze its development over the course of

the text; provide an objective summary of the text.

These mini-lessons focus on analyzing, summarizing, and inferential thinking of text:

- think about what the writer of the story is trying to say
- think about what the story means to them
- think about why the writer wrote the story
- think about whether the title tells something important about the theme
- determine the central message, lesson or moral of a story
- explain how the central message, lesson or moral is conveyed through key details in the text
- think about what details from the text you would include in a summary

RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

These mini-lessons focus on analyzing, synthesizing, and inferential thinking of text:

- notice how the setting of the story shapes the characters
- notice how the setting of the story shapes the plot
- notice how the characters shape the plot

RL.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

These mini-lessons focus on the interpretation of words and phrases and the analysis of the ways in which rhymes and other repetitions impact parts of a story or drama:

- notice how writers use words carefully to communicate meaning
- notice memorable phrases and sentences writers use to communicate meaning to the reader
- notice the language that that writers use to help them form images (what they can see, hear, taste, feel, or smell)
- notice figurative and connotative language in a text
- notice the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

RL.7.5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

These mini-lessons focus on analyzing how the structure of a text contributes to its meaning:

- notice the form or structure of a poem or drama
- notice how the form or structure of a poem or drama contributes to its meaning

RL.7.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

These mini-lessons focus on the reader's ability to evaluate and critique how the author develops points of view in a text:

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- think about the point of view of different characters or narrators
- think about how an author reveals the point of view of different characters or narrators
- think about how an author contrasts the point of view of different characters or narrators

RL.7.7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

These mini-lessons focus on analyzing a story, drama, or poem to its audio, filmed, staged, or multimedia version.

When watching/listening to an audio, filmed, staged, or multimedia version of a previously read story, drama, or poem:

- notice the similarities and differences between the two mediums
- analyze the effects of the techniques unique to the medium

RL.7.8. (Not applicable to literature)

RL.7.9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

These mini-lessons focus on analyzing different genres of a similar topic.

When reading a fictional account of a historical time, place, event, or person:

- notice the similarities/differences of the portrayal of a time with its historical account
- notice the similarities/differences of the portrayal of the place with its historical account
- notice the similarities/differences of the portrayal of a character with its historical account
- notice how an author uses or alters history

RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

- By year's end be able to read a variety of fictional texts, including chapter book, dramas (plays), historical fiction, and poetry, within a grade 6-8 text complexity band using processing strategies effectively (word solving and higher order thinking skills/systems of strategic actions).

L.7.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

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- notice figurative language and interpret meaning
- notice word relationships and nuances in word meanings
- distinguish the literal and nonliteral meanings of words and phrases in context
- identify real-life connections between words and their use
- distinguish shades of meaning among related words that describe states of mind or degrees of certainty
- notice the connotations of words with similar denotations
- think about the language writers use to make comparisons that helps them understand the meaning of print and enjoy reading

Reader Response Notebook

The reader response notebook may be a binder or a composition book.

The **reader response notebook** is a tool that is used by readers to collect the student's thinking and to log the reader's history of text reading. It is a place/repository to:

- keep a record of books read
- plan for future reading
- gather thinking about the text (reader response/writing about reading)
- write notes, plans, and drafts of thinking about texts

Writing about Reading/Letter Writing: Letter Writing must start by October 1st

Reading Fictional Texts, Unit Part 1 (1st 7 weeks of unit) has a primary focus on students' ability to write to inform/explain.

Reading Fictional Texts, Unit Part 2 (2nd 7 weeks of unit) has a primary focus on students' ability to construct an argument.

Writing about reading is a tool for reflection. It is a way to clarify our thinking; to share and to explain interpretations of text; to identify the theme or topic in a text; to explore bigger issues beyond the text; confirm our suppositions; pose questions; to apply the systems of strategic actions to the text; and to consider possibilities.

Letter writing by the student and teacher's replies to student work is an important way for teachers to prepare students for the constructed response on high stakes' tests.

Children use post-its /quick notes as a vehicle to remember their thinking when preparing for letter writing or conferring with the teacher about their self-selected text.

Children engage in reader response via a letter/literary essay **weekly** to their independent reading book. Teachers are required to **reply** to student's written responses **every two weeks**.

Analytical writing is writing to inform/explain and to construct an argument is analytical writing. Writing to inform/explain and argument-writing is the ability to take complex evidence and make it clear.

Writing to construct an argument is the ability on the part of the student to make claims about the worth or meaning of a literary work or works. Students defend their interpretations or judgments with evidence from the text(s) they are writing about.

Writing to inform or **explain** serves to:

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- increase the reader’s knowledge of a subject
- help readers better understand a procedure or process
- provide readers with an enhanced comprehension of a concept

Required minilessons on writing in response to reading in this unit **focus** on **writing to inform and explain (first seven weeks of this unit)** and **writing to construct an argument (second seven weeks of this unit)**.

| First 7 Weeks – letter writing focus (explain/inform) | Second 7 Weeks – letter writing focus (construct an argument) |
|---|---|
| <p>Informational/Explanatory Writing:</p> <ul style="list-style-type: none"> • conveys information accurately • increases the reader’s knowledge of a subject through his/her rereading about the topic and developing a coherent focus on a topic or a controlling idea • helps readers better understand a procedure or process • supports students with naming, describing, defining, or differentiating ideas, concepts • encourages students to compare and contrast concepts • assists students with citing evidence from a text <p>Writers:</p> <ul style="list-style-type: none"> • reread to remember what has been written • accurately summarize information from a text • include appropriate and important details when summarizing texts • use notes as a basis for discussion or letter writing • describe implications of factual knowledge • notice and sometimes use new words from a text • use new vocabulary words appropriately to reflect meaning • reread to assure accuracy of sentence structure and word use • report information from a text or summarize information • include important details from the content of an informational text • relate important ideas in a text to each | <p>An argument is a reasoned logical way of demonstrating that the writer’s position, belief, or conclusion is valid.</p> <p>Argument Writing:</p> <ul style="list-style-type: none"> • attempts to change the reader’s point of view • invites action on the reader’s part • encourages the reader to accept the writer’s position, belief, or conclusion • argues for a historically or empirically situated interpretation • marshalls evidence and draws on understandings to make a case for a specific perspective <p>Writers:</p> <ul style="list-style-type: none"> • accurately reflect information from a text • reread to remember what has been written • use notes as a basis for discussion or letter writing • include appropriate and important details when summarizing information from a text • stick to the topic or subject being presented (no rambling) • “cut to the bone” in order to punch the subject • suggest solutions to a problem and explains why or how a solution will work • try to convince/inform/analyze • provide relevant background information and history • describe opposing arguments and critiques them • use statistics: hard evidence |

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|---|---|
| <ul style="list-style-type: none">other or to other textsreflect awareness of author's underlying messageintroduce information in categories, paragraphingpredict logically, supported by evidence, what will happen next in a textuse specific language to write about informational texts: title, author, illustrator, cover, dedication, author's note, table of contents, glossary, index, headings, problem, solution, etc. | <ul style="list-style-type: none">develop a clear, true, inviting, and to-the-point lead sentenceconstruct a powerful conclusion that resonates with the reader; leaves the reader with something to think aboutuse helpful transition words to connect paragraphs and ideasuse a logical organization that moves a reader along from one point or piece of information to the nextuse vocabulary words appropriately to reflect meaningrevisit the text to check for detailsinclude important details from the content of an informational or fictional textrelate important ideas in a text to each other or to other textsreflect awareness of author's underlying messageintroduce information in categories, using paragraphingpredict logically, supported by evidence, what will happen next in a textwrite opinions about a text and back them up with specific information or reasonsselect examples of the writer's use of language and write opinions about or responses to that languageuse specific language to write about informational texts: title, author, illustrator, cover, dedication, author's note, table of contents, glossary, index, headings, problem, solution, etc. |
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The Just Right Book Rule

Children read silently daily for a portion of the reading block from a variety of self-selected texts. Children need to apply "**the five finger rule**" to their anticipated self-selected reading material. In order to determine if the choice made is appropriate, students need to:

- select a page from the previewed book
- hold up a finger for each word about which they are unsure or do not know
- use the below-listed guide to determine if the book selected is "**just right**" to read during the independent reading component of the framework

- 0-1 words about which you are unsure or unfamiliar, the book may be too easy
- 2-3 words that are unfamiliar to you, the book may be "just right"
- 4-5 words that are unfamiliar to you, the book may be too hard

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A book is **too hard** for me if:

- I get stuck on words
- It doesn't make sense
- I can't read with expression
- It is confusing

A book is **just right** for me if:

- I can read fast and smooth
- It makes sense
- I can read with expression
- I can retell the important parts
- I grow ideas as I read
- I like it

Conferring guidelines:

Teachers need to confer with students daily about their reading lives (their independent reading books). Conferring needs to take place in a **knee-to-knee** setting at the student's desk. Conferences are not scripted. They need to be authentic and spontaneous discussions based on the information that students bring to the conference about their reading habits and goals.

The teacher's goal is to get to know the student's reading behaviors and patterns and to decide on and teach something of value to the student which can be linked to their future reading experiences. The teacher needs to reinforce or expand the student's thinking about print. It is critical to **teach the reader** and **not the text**. An additional purpose of the conference is to assist the student with solving problems as s/he reads (processing issues or monitoring and word solving concerns).

The **architecture** of the **conference looks** and **sounds** like this:

Research: observe/listen to the student talk about his/her reading selection

Decide: after having listened to the student discuss a part or parts of the book, **weigh your options--** decide what you will teach and how you will teach it (this part of the conference happens underground: "Of all of the things I could teach this child, what is the one thing that will make the biggest difference today?")

Teach: assist the child with doing something that s/he is not yet doing; intervene to lift the child's thinking, push his/her thinking to a new level

Link: name what the child has done as a reader and remind the child to do that often in the future

During a **conference** a teacher **might**:

- Listen to a student read parts of the book.
- Ask the student to discuss the strategies s/he uses when confronted with an unfamiliar word.
- Ask the student to apply the mini-lesson taught.
- Discuss the book's content, searching for the main idea, central message, or theme.
- Ask the student to determine if a character has changed over time.
- Ask the student to describe the characters or events in a story.
- Invite the student to describe the author's use of figurative language.
- Discuss Post-it notes or letter writing artifacts with the goal of achieving coherent and logical expression of thought

Conferring/Anecdotal Notes

The teacher confers daily with individual students and maintains anecdotal notes across the year on each student.

See appendix for the note-keeping/anecdotal record template. See appendices for a comprehensive understanding of teachers' anecdotal notes/record keeping.

Book-Talks/Book Recommendations need to include the following: **(orally, maximum time 5-8 minutes)**

1. List the book's title, author, and genre
2. Develop a short summary of the text highlighting the parts of the book that are interesting without giving away the storyline
3. Read aloud a small excerpt that reveals something enticing about the book
4. Offer an explanation of why you liked the book and why you think others would enjoy it
5. Be as specific as possible
6. Talk about why the book is worth putting aside everything else in order to read it now

Guided Reading: All guided reading materials taught during this unit must represent fictional texts, especially critical to this unit are: **stories, historical fiction, drama/plays, and poetry.**

The Framework for Guided Reading: Effective Teaching Interactions

- Select the text, then preview the book before introducing and teaching it
- Introduce the text
- Read the text
- Discuss and revisit the text
- Teach for Processing Strategies/Systems of Strategic Actions
- Engage in Word Work

Guided Reading: Guided reading starts by the last week in October.

The timeline: During this phase of the year, guided reading continues through to June.

The Essential Elements of Guided Reading:

The Teacher:

- **selects** the text
- **previews/reads** the text
- **provides** an **introduction** for the text selected
- **introduces** the **whole text** or **unified sections** of the text with attention to the text complexity and demands of the text and the knowledge, experiences, and skills of the readers
- **discusses** the text with students and encourages them to discuss the text with each other
- **invites** students to ask **questions** about the text to expand their understanding
- **requires** students to **respond** in **writing** (reader response) to focusing/organizing questions based on the text's theme, ideas, characters, problem, solution, etc.
- **engages** students in **word work** based on the text to increase word knowledge and automaticity in word solving

Selecting a Guided Reading text – instructional level reading

Your instructional level teaching/guided reading will be based on three types of knowledge:

- detailed information about the reader (this information/data is available to the teacher via

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conference calls; letter writing artifacts; minilessons application; running records; and quick checks)

- familiarity with the available texts
- knowledge of the reading process and general principles of reading development

The Common Core State Standards focus on the instruction of **fictional stories, especially, historical fiction, poetry, and drama/plays** for this grade level.

Key characteristics of **poetry**: (for more detailed description/information on the elements and minilessons for poetry, see p. 371 in *Teaching for Comprehending and Fluency...*)

Key characteristics of **poetry**:

- in general, has rhythm, rhyming, repetition, figurative language
- is distinct from prose
- can reflect a culture or group of people
- can tell a story
- some poetry has a singing quality
- some poetry does not rhyme (blank verse)

Key characteristics of **drama/plays**:

- the exposition (background information given to the audience through a narrator or dialogue)
- rising action (the series of conflicts and crisis in a story that thwart the protagonist)
- the climax (the turning point in the story where things may start to change for the protagonist)
- falling action (the confrontation between the protagonist and the main antagonist; may have a resolution to the conflict)
- the denouement/the resolution (the conclusion)

Key characteristics of the **mystery**:

- has a puzzle to be solved
- has characters (suspects versus detectives or investigators); setting; plot
- has overt/obvious clues
- includes hidden evidence (details that may be offered in such a way as to seem unimportant)
- inference gaps (mysteries by their nature do **not** tell the **whole** story; it is up to the reader to notice the gaps and fill these gaps by using and connecting the information that is presented)
- the reader needs to suspend possible conclusions as the story unfolds (**suspense**)
- notices clues left by the author (**foreshadowing**)
- recognizes a red herring (a type of foreshadowing that leads the reader to a false conclusion)
- has a structure: introduction (learn about the problem, meet characters); body of the story (someone is working to solve the mystery); conclusion (mystery is solved)

Language used in mysteries:

- alibi (an excuse an accused person uses to show that s/he was not at the scene of the crime)
- breakthrough (a discovery that helps top solve a crime)
- clue
- crime
- deduction (drawing a conclusion)
- detective
- evidence

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- hunch (a guess or feeling not based on facts)
- sleuth

Key characteristics of **adventure stories**:

- always has a hero who is usually strong, quick thinking, trustworthy, chivalrous, etc.
- usually has a villain who is selfish, greedy, disloyal, etc.
- uses history in the form of an exciting and exotic setting which makes the story more believable
- includes lots of action and possibly challenges for the hero to overcome
- includes a quest in the form of someone or something that is in danger

Key characteristics of **fantasy**:

- may reveal new insights into the world of reality
- consistently asks the universal questions of good versus evil, the humanity of humankind, and the meaning of life and death
- helps the child to develop imagination (to be able to imagine, to entertain new ideas, to create strange new worlds, to dream dreams)
- has a well-constructed plot, convincing characterization, a worthwhile theme, and an appropriate style
- must be believable (create belief in the unbelievable)
- needs to be logical and consistent within the framework established by the author
- is original and ingenious
- has a universal truth underlying the metaphor of the fantasy
- oftentimes introduces child to talking, animals, toys, and dolls

Key characteristics and criteria for **historical fiction**:

- draws on two sources—fact and imagination (the author’s information about the past and his/her power to speculate about how it was to live in that time)
- must tell a story that is interesting and it must balance fact with fiction
- does need to be accurate and authentic with details an essential part of the story
- helps children understand the public events we label “history” and the private struggles that have characterized the human condition
- offers youngsters the vicarious experience of participating in the life of the past
- will bring students to a fuller understanding of human problems and human relationships
- helps children to see that times change, nations rise and fall, but universal human needs have remained relatively unchanged
- enables children to see human interdependence
- is one way children can develop a sense of history and begin to understand their place in the larger picture of human destiny
- assists children with seeing that today’s way of life is a result of what people did in the past and that the present will influence the way people will live in the future

Introducing the Text: Planning the Introduction

A well-planned introduction to a text/article serves as a guide to the reader who will be processing a moderately challenging text independently. Explicit teaching and scaffolding (makes a potentially inaccessible text at the instructional level accessible) the text during the introduction and at planned intervals over time (revisiting and discussing the text) supports this process. This type of support “makes it possible to teach at the cutting edge of students’ understanding. Your teaching helps students

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read more productively and more intensely.”

- Help the students connect the text to their own lives, to their knowledge of the world, or to their literary experiences.
- Highlight genre and help them to predict the characteristics of the text they are reading based on past experience.
- Encourage the students to look at the cover of the book and generate expectations of the text.
- Demonstrate the kinds of questions readers ask about a text.
- Prompt them to think about the author’s style.
- Help them to recall what they already know about a topic.
- Help them to discover and internalize literary language patterns they might not use in everyday speech.
- Reveal the structure of the whole text-how the author has organized the information.
- Stimulate interest in the text so that students will be interested in reading it.
- Call attention to the conventions of print, i.e., punctuation, titles, subtitles, chapter headings.
- Show them how to use text layout, i.e., side bar headings, column breaks, and graphic information.
- Encourage the students to notice vocabulary and language structures that will need as they process the text.
- Teach them how to use a table of contents, indices, appendices, and other reference sections of texts.
- Prompt the children to examine and interpret illustrations, charts, graphs, maps, and other visual aids and discuss how they communicate the meaning of text.
- Distinguish their own point of view from that of the author of a text.

See page **215** in *Guiding Readers and Writers...* for a snapshot view of the **teacher’s** and **student’s role during and after guided reading lessons.**

Guided reading instruction: introducing text, scaffolding the text, conducting discussions, creating assignments, etc.

Guided Reading Purpose: On-going successful scaffolding of instructional level books is needed so that the instructional reading level becomes the child’s independent reading level thereby reflecting growth in reading and supporting the child to move up the ladder of text complexity.

Teaching for Strategies: Thinking Within, Beyond and About the Text

Thinking Within the Text: The reader processes the information in the text in order to gain the basic or literal meaning of print.

Strategic actions include:

- Solving Words
- Monitoring and Self-Correcting
- Searching for and Using All Kinds of Information
- Summarizing the Text
- Maintaining Rate and Phrasing to Produce Fluency
- Adjusting (speed and technique according to text purpose and type)

Thinking Beyond the Text: The reader brings information to the text that is not explicitly there.

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Strategic actions include:

- Predicting
- Making Connections (relating and comparing the text to others one has read or heard)
- Understanding what is implied, but not directly told (inferring)
- Integrating existing content knowledge with new knowledge (synthesizing); synthesizing the information to realize the greater meaning of the text

Thinking About the Text: The reader considers the text as an object, noticing many things about it: craft, structure, quality and authenticity of the writing.

Strategic actions include:

- Analyzing
- Critiquing
 - aspects of the writer's craft
 - organization and structure
 - use of language
 - use of literary devices
 - characteristics of genre
 - features that can be use to evaluate the quality or authenticity of the text
 - underlying organizational structures that represent the way the writer provides information: compare/contrast, cause/effect, description

Word Work: The instruction of vocabulary and the understanding and use of words is embedded in every component of the reading workshop model. Ways to integrate vocabulary instruction can be found in Read Alouds, guided reading, independent reading, shared reading, word study, and writing workshop.

Competent Word Learners:

- learn new words by encountering them in context during conversations and in their reading
- connect new words with what they already know
- use word parts and their functions (base words, root words, affixes to identify the meaning of multisyllable words)
- recognize words that have the same meaning (synonyms)
- recognize words that have opposite meanings (antonyms)
- recognize that words may have multiple meanings and use context to determine the precise meaning intended by the writer or speaker
- determine the meaning and pronunciation of words using dictionaries and other references
- understand the figurative uses of words (similes, metaphors)
- recognize the connotation and denotation of new words
- use context clues and knowledge of language to understand new words while listening and reading
- use new words in talking and writing

Ways to Integrate Vocabulary Instruction in Reading and Writing:

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During Interactive Read-Alouds

- increase the amount of text students encounter through read-alouds
- draw attention to meaning of words before, during, and after reading aloud to students
- use intentional conversation that includes words students will be reading or have heard you read
- use interactive vocabulary lessons to deepen understanding of how a writer has used a word to create meaning in a specific text
- invite students to discuss words they found interesting or didn't understand

During Guided Reading

- use new words in conversation during the introduction to the text
- discuss and locate new words during the introduction to a text
- help students connect new words to concepts they already know
- for difficult and new ideas that are central to understanding the text, teach both the concept and the word
- teach students specific strategies for deriving the meaning of words from context
- teach and then prompt students to monitor their own understandings as they read
- use word webs or similar interactive vocabulary techniques after students have read new words in a text
- use semantic features analysis to compare words in the text and their relationships
- have students keep lists of new and interesting words in their reader's notebooks
- have students revisit the text to discover hierarchical relationships among concepts

During Independent Reading

- ensure a large variety of texts are available for students during independent reading time
- encourage students to use new words as they write about their reading in their reader's notebooks
- during sharing, encourage students to give examples of interesting new words they have discovered/noticed

During Word Study

- teach students to make connections among words by meaning
- teach students to make connections via word part, part of speech, affixes, sounds, meanings
- invite students to play Lotto, Concentration, and other games using synonyms, antonyms, homophones, homographs
- use poems to help students learn about words ((antonyms, synonyms, nouns, verbs, adjectives, adverbs, metaphors)
- help students sort words by meaning
- teach many different kinds of words
- help students understand the structure of a word and its relation to meaning

Strategies to use when a **word** is **unfamiliar**:

- chunk the letters and read at least the first part of the word
- read on to see if the word becomes clear later

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- think about the meaning based on how the story is unfolding and then think about the word's sounds
- see if root words (base words) prefixes, or suffixes are a part of the word
- check for a glossary, footnotes, or endnotes that might explain the word
- check if the word is a bit like a word you know in another language that would make sense
- use a dictionary or, if possible, google the word
- last resort option: ask someone

During Guided Reading sessions, include the following questions as part of your discussion to meet the goals of the Common Core Standards:

| Guided Reading Discussion Questions | Common Core Standards |
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| <p>Ask students to recount the story, citing specifically from the text.</p> <p>Your goal is to show that you have read closely (this means students must monitor their reading and self-correct when necessary) and that you are citing specific textual evidence. This retelling is not global, but full of details. Others can/should add details left out.</p> <p>Finally, think about the literal meaning of the text, but also go beyond the literal meaning of a text to think about what is not there, but is implied by the writer. Gather information from peers to add details that may have been left out.</p> | <p>Key Ideas and Details</p> <p>RL.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> |
| <p>Explore possible themes:</p> <p>What is this story about? Discuss and explore different possible themes or a central idea (ideas need to be based on text evidence) that is demonstrated through the use of the story's details.</p> <p>Have students analyze the theme or central idea's development over the course of the text.</p> <p>Ask students to provide an objective *summary of the text. This summary needs to be free of</p> | <p>RL.7.2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> |

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| <p>personal opinions or judgments.</p> <p>*A summary is putting together important information as you read disregarding irrelevant information.</p> | |
| <p>Analyze how particular elements of a story or drama interacts.</p> <p>For stories, at each session ask:</p> <p>Thus far, how does the setting shape the characters?</p> <p>How does the setting shape the plot?</p> <p>How does the characters shape the plot?</p> | <p>RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> |
| <p>Standards 7.4 – 7.6 Invite you to look at how a text is written – its craft and structure, and how the craft and structure affect your understanding.</p> <p>Do some words matter more than others? Become accustomed to asking, Which words really call our attention here? What do we notice as we reread them? (Students should be taught to use post-it notes to mark words that they feel matter when reading.) Do some words combine to create a scene or feeling? Focus on figurative and connotative meanings of words.</p> <p>For poems, analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza.</p> <p>For stories, analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific section of the story.</p> <p>For dramas, analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific section of the drama.</p> | <p>Craft and Structure</p> <p>RL.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> |
| <p>For standard 7.5, you will need to read a drama or poem.</p> <p>How does the structure of the drama or poem</p> | <p>RL.7.5. Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.</p> |

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| <p>contribute to its meaning?</p> | |
| <p>What is the point of view of different characters or narrators in the text? How did the author develop and contrast the points of view of each character/narrator?</p> | <p>RL.7.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> |
| <p>How does the print version of a story compare/contrast with an audio, film, or, play version of that same story? Cite evidence.</p> <p>How do the technical effects (lighting, sound, color, camera focus and angles, etc.) of a drama or film production contribute to the overall story? How do these factors contribute to the story's plotline and its characters?</p> | <p>Integration of Knowledge and Ideas</p> <p>RL.7.7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).</p> |
| | <p>RL.7.8. (Not applicable to literature)</p> |
| <p>For standard 7.9, you will need to read a factual account of a time, place or person and a fictional account of the same time, place or person.</p> <p>How is the theme and patterns of events of this book (fact-based) similar to the theme and patterns of our last book (historical fiction)?</p> <p>How did the author of the fictional text use or alter history?</p> | <p>RL.7.9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> |
| <p>By year's end, be able to read a variety of fictional texts within a grade 6-8 text complexity band effectively using processing strategies effectively (word solving and higher order thinking skills/systems of strategic actions).</p> | <p>Range of Reading and Complexity of Text</p> <p>RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> |

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Modifications

Special Education:

- Teacher models own thinking while reading
- Provide additional opportunities to practice
- Use individual teacher/student conferences to address student's needs
- Use small group table conferences to address needs
- Chunk mini-lessons over a number of days
- Develop target vocabulary
- Scaffold comprehension when reading is used to promote reader response
- Chunk reading material
- Use graphic organizers to develop key concepts/ideas
- Teach key aspects of a topic. Eliminate nonessential information
- Provide individual copies of the student's reading checklists

English Language Learners (ELLs):

- Model Thinking Aloud
- Encourage Partner Talk
- Repeat and Clarify
- Provide a Sequence
- Encourage self-selection of topics
- Target vocabulary
- Scaffold comprehension when reading is used to promote reader response
- Scaffold content-literacy reading
- Allow products to demonstrate student's learning
- Provide on-going feedback

Students at Risk of School Failure:

- Utilize TIME Mentor Program
- Build a relationship
- Allow flexible due dates

Gifted Students:

- Utilize flexible groups-group gifted students with other gifted students or higher-level learners
- Encourage students to explore/research concepts in

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| <ul style="list-style-type: none">● Employ strategies from Classroom Instruction that Works● Create the Opportunity to Learn strategies● Build lessons around student interests | <p>depth via independent studies or investigations (individual/group)</p> <ul style="list-style-type: none">● Differentiate product assignments. Employ differentiated curriculum to keep interest/motivation high● Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment (problem based learning)● Invite students to explore different points of view on a topic of study and compare the two● Provide multiple opportunities for students to “Own Their Learning”● Ask students higher-level questions that require students to look into causes, experiences, and facts to draw a conclusion to other areas of learning. (Webb’s Depth of Knowledge- Level 4)● Create a room environment that encourages creativity and discovery through the use of interesting literature and reference materials. Supply reading materials on a wide variety of subjects and levels● Provide a learning-rich environment that includes a variety of resources, media, tasks, and methods of teaching● Focus on Habits of Mind pedagogy |
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Core Instructional Materials:

- *Schoolwide Reading Fundamentals* Program (resource used for mini-lessons)
- Newsela.com for leveled texts
- Technology/Equipment: ACTIV Board, LCD projector, sound system , CDs, DVDs, videos, internet, iPod