

FOUNDATIONS FOR INQUIRY

TEACHER GUIDE



Foundations for Inquiry

Grade 12



Introduction to Argument: Writing About Literature



InquiryByDesign

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FOUNDATIONS FOR INQUIRY

Common Core Connection

Common Core State Standards for grade twelve addressed in this unit of study:

Reading Standards for Literature

Reading Literature 1 — Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Reading Literature 2 — Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Reading Literature 4 — Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

Reading Literature 5 — Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Reading Literature 10 — By the end grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-12 CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading Standards for Informational Texts

Reading Informational Texts 1 — Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Reading Informational Texts 5 — Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

Reading Informational Texts 6 — Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Reading Informational Texts 7 — Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Reading Informational Texts 10 — By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently

Writing Standards

Writing 1 — Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- B. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- C. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- D. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- E. Provide a concluding statement or section that follows from and supports the argument presented.

Writing 4 — Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Writing 5 — Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Writing 10 — Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards

Speaking and Listening 1 — Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- B. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
- C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Language

Language 1 — Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
- B. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.

Language 2 — Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Observe hyphenation conventions.
- B. Spell correctly.

Language 3 — Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- A. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

Language 6 — Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

At-A-Glance

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Part 1: Launching Independent Reading			
Session 1 Rationales for Reading and the Book Interview	<ul style="list-style-type: none"> How do readers identify the books they'd like to read? 	<ul style="list-style-type: none"> Students will understand the relationship between independent reading and achievement. Students will interview three books and enter the information on the "Book Interview" form. Students will create a "Books I'd Like to Read List" and add appropriate information. 	<ul style="list-style-type: none"> RL.11-12.10
Session 2 The Book Pass	<ul style="list-style-type: none"> What does a healthy vigorous reading life look like? 	<ul style="list-style-type: none"> Teachers will create a narrative account of their own reading life as an example for students. Students will understand the concept and purpose of a book pass. Students will participate in a book pass. Students will continue adding items to their "Books I'd Like to Read" list. 	<ul style="list-style-type: none"> RL.11-12.10
Session 3 Using Online Book Resources	<ul style="list-style-type: none"> How can online reading networks support your reading? 	<ul style="list-style-type: none"> Students will become familiar with some of the websites that promote and review books for young adult readers. Students will become familiar with the customer review sections of online booksellers. Students will conduct a book-finding mission using both the websites for young adult readers and the customer review sections of online booksellers and will add any interesting books they find to their "Books I'd Like to Read" list. Students will share the results of their experience first in small groups and then in a whole-class discussion. 	<ul style="list-style-type: none"> RI.11-12.7 RI.11-12.10
Session 4 Launching Independent Reading	<ul style="list-style-type: none"> What are the procedures for independent reading? 	<ul style="list-style-type: none"> Students will become familiar with the classroom library, check in and check out procedures, as well as the proper care of books. Students will work together to create a list of rules for independent reading time. Students will select their first independent reading text and begin independent reading. Students will discuss the independent reading experience, noting any problems that arose and brainstorming possible solutions. 	<ul style="list-style-type: none"> RL.11-12.10
Session 5 Supporting Independent Reading Through Book Recommendations	<ul style="list-style-type: none"> How can book recommendations support our reading? 	<ul style="list-style-type: none"> Students will understand the importance of book recommendations to the life of a reading community. Students will participate in a brainstorming discussion about the things they already know about book recommendations. As a class, students will review model book recommendations, examining how they begin, what the writer does in the recommendation, and how they end. Students will begin crafting their own book recommendation and will become familiar with the expectations for writing regular book recommendations as part of class. 	<ul style="list-style-type: none"> RL.11-12.10
Session 5-A Reading Letters: An Introduction (Optional)	<ul style="list-style-type: none"> What are some things you can write about in a reading letter? 	<ul style="list-style-type: none"> Students will be introduced to the concept of the reading letter. Students will use the model reading letter to "notice" different elements of the letter structure. Students will understand the rationale for writing reading letters on a regular basis. 	<ul style="list-style-type: none"> W.11-12.10

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 6 Setting Goals for Independent Reading	<ul style="list-style-type: none"> What goals will you set for your reading life? Why set reading goals? 	<ul style="list-style-type: none"> Students will understand the expectations for independent reading and the importance of the relationship between reading and achievement. Students will set personal goals for reading for the next marking period using the “Goals for My Reading Life” form. Students will learn how to create and maintain a reading log. Students will understand how to use the reading log as a way to track progress toward meeting their reading goals. 	<ul style="list-style-type: none"> RL.11-12.10
Part 2: Introduction to Text-Based Inquiry			
Session 7 Introducing “Interpreter of Maladies”: Comprehension Work	<ul style="list-style-type: none"> Who are the characters in the story? What are the important things that we learn about each of the characters? What are the big events in the story and in what order do they happen? 	<ul style="list-style-type: none"> Working independently, students will read “Interpreter of Maladies,” marking the text and making notes in the margin of their student reader. Students will work with partners to ensure they have a basic understanding about who the characters are and what happens in the story. 	<ul style="list-style-type: none"> RL.11-12.1
Session 8 “Interpreter of Maladies”: Chunking the Text	<ul style="list-style-type: none"> How can dividing the text into chunks help your comprehension of it? 	<ul style="list-style-type: none"> Students will reread “Interpreter of Maladies,” marking the lines or moments they deem most important. As a class, students will decide how to divide the story into sections or “chunks.” Working in small groups, students will create a T-chart for each chunk that lists the most important moments and explains why those moments are the most important. Working as a whole class, students will negotiate a master version of these T-charts. Students will reflect on the comprehension work they did by composing a quick write and participating in a short discussion. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.2 RL.11-12.5 W.11-12.10 SL.11-12.1
Session 9 The Opening Interpretive Question: Small-Group Discussions	<ul style="list-style-type: none"> What lessons did we learn or problems did we encounter during our small-group discussions? What are some possible solutions to these small-group problems? 	<ul style="list-style-type: none"> Students will discuss the interpretive question in small groups. Teachers will set the tone for the small-group discussion by reviewing the essential elements of an interpretive response. Students will make final notes about the interpretive question in preparation for the whole-group discussion during the next session. Students will participate in a class discussion about the problems that arose during the interpretive discussion and will brainstorm possible solutions to those problems. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.4 W.11-12.10 SL.11-12.1
Session 10 The Opening Interpretive Question: Whole-Class Discussion	<ul style="list-style-type: none"> What do you do in order to form an interpretation? How do you contribute to an interpretive discussion? How does participating in an interpretive discussion influence your reading of a text? 	<ul style="list-style-type: none"> Students will compose a quick write response to the interpretive question using their notes from the previous session. Teachers will prepare the class for the whole-class discussion by reviewing the interpretive question as well as the “Criteria for a Good Discussion.” Students will participate in a whole-class discussion of the interpretive question. After the discussion, students will add any additional or new thoughts about the interpretive question to their quick write. Teachers and students will review the “Criteria for a Good Discussion” once again and revise or add any new items as necessary. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.4 W.11-12.10 SL.11-12.1

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 11 Interpretive Assignment #1: Small-Group Discussions	<ul style="list-style-type: none"> In “Interpreter of Maladies,” how do you interpret the ending? What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”? 	<ul style="list-style-type: none"> Working in small groups, students will form and discuss a response to the question posed in “Interpretive Assignment #1.” Students will reference the text to support their interpretations. Students will take notes about their own and their classmates’ interpretations to help them with the interpretive writing to come. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.4 W.11-12.10 SL.11-12.1
Session 12 Interpretive Assignment #1: Whole-Class Discussion	<ul style="list-style-type: none"> What did you learn about the text that you did not know before? How is forming an interpretation different from responding to a comprehension question? 	<ul style="list-style-type: none"> Students will quickly compose an initial written response to the question posed in “Interpretive Assignment #1.” Students will participate in a whole-class discussion, trying to answer the same question. Students will take notes about the points and ideas raised during the discussion. Students will think about and identify what they learned about the text that they didn’t know before the discussion. Students will reflect upon and share out their ideas regarding the process of forming interpretations. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.4 W.11-12.10 SL.11-12.1
Session 13 Interpretive Assignment #1: Writing Papers	<ul style="list-style-type: none"> How do you transfer your ideas from a discussion to a piece of academic writing? 	<ul style="list-style-type: none"> Students will review their ideas about what makes a good and compelling interpretation. Students will gather their notes, quick writes, and other supporting material in preparation for writing. Students will write their interpretive papers about “Interpreter of Maladies.” 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.4 W.11-12.1 W.11-12.4 W.11-12.5 W.11-12.10
Session 14 Introducing “Which New Era Would That Be?”: Comprehension Work	<ul style="list-style-type: none"> What are some ways to get oriented to a new text? 	<ul style="list-style-type: none"> Working independently, students will read “Which New Era Would That Be,” marking the text and making notes in the margin of their student reader. Students will work with partners to ensure they have a basic understanding about who the characters are and what happens in the story. 	<ul style="list-style-type: none"> RL.11-12.1
Session 15 “Which New Era Would That Be?”: Chunking the Text	<ul style="list-style-type: none"> How can dividing the text into chunks help your comprehension of it? 	<ul style="list-style-type: none"> Students will reread “Which New Era Would That Be?” marking the lines or moments they deem most important. As a class, students will decide how to divide the story into sections or “chunks.” Working in small groups, students will create a T-chart for each chunk that lists the most important moments and explains why those moments are the most important. Working as a class, students will negotiate a master version of these T-charts. Students will reflect on the comprehension work they did by composing a quick write and participating in brief small-group and whole-class discussions. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.2 RL.11-12.5 W.11-12.10 SL.11-12.1
Session 16 Interpretive Assignment #2: Small- Group Discussions	<ul style="list-style-type: none"> How do you interpret Jake’s actions after Jennifer leaves? 	<ul style="list-style-type: none"> Working in small groups, students will form and discuss an interpretation of “Which New Era Would That Be?” responding to the question “How do you interpret Jake’s actions at the end of the story?” Students will reference the text to support their interpretations. Students will take notes about their own and their classmates’ interpretations to help them with the interpretive writing to come. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.5 W.11-12.10 SL.11-12.1

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 17 Interpretive Assignment #2: Whole-Class Discussion	<ul style="list-style-type: none"> What new things did you learn about forming interpretations from the whole-class discussion? How is forming an interpretation different from responding to a comprehension question? 	<ul style="list-style-type: none"> Students will quickly compose an initial written response to the interpretive question. Students will participate in a whole-class discussion about the same interpretive question. Students will take notes about the points and ideas raised during the discussion and use them to revise their initial written response. Students will reflect upon and share out any new things they learned today about forming interpretations, as well as review the major differences between comprehension and interpretive work. 	<ul style="list-style-type: none"> RL.11-12.1 RL.11-12.5 W.11-12.10 SL.11-12.1
Session 18 Studying Exemplars	<ul style="list-style-type: none"> What can we learn about doing interpretive work and writing interpretive papers from studying student exemplars? 	<ul style="list-style-type: none"> Students will create a list of the ways that interpretive work is different from comprehension work. Students will study a model of interpretive writing, making notes and marking the text as they read. Students will study the arc of work that supported the creation of the writing model, using a lens or prompt provided by the teacher. Students will reflect on and discuss what they have learned about writing interpretive papers in this session. 	<ul style="list-style-type: none"> RI.11-12.1 RI.11-12.5 RI.11-12.6 W.11-12.1 W.11-12.4 SL.11-12.1
Session 19 Studying Drafts, Composing Drafts	<ul style="list-style-type: none"> What moves do we need to make to write a good interpretive paper? 	<ul style="list-style-type: none"> Students will study effective interpretive writing. Students will see examples and non-examples of a clear interpretive position; textual evidence that supports the claim; and a compelling explanation that says how the evidence supports the claim. Students will learn about the importance of demonstrating an authoritative interpretive disposition in their writing. Students will write their interpretive papers about “Which New Era Would That Be?” 	<ul style="list-style-type: none"> RI.11-12.5 RI.11-12.6 W.11-12.1 W.11-12.4 W.11-12.5 W.11-12.10 SL.11-12.1

OPTIONAL INTERSESSIONS

Intersession A Articulating the Qualities of Interpretive Writing	<ul style="list-style-type: none"> Where am I going? What makes interpretive writing strong? 	<ul style="list-style-type: none"> Help students generate criteria for strong interpretive writing. Show students a strong student exemplar; invite students to add criteria. Introduce the “Rubric for Interpretive/Argument Writing”; select one part to focus on. For that part of rubric, students annotate to put rubric language in own terms. As a class, the group “steps back” and reflects on the qualities of interpretive writing. 	<ul style="list-style-type: none"> W.11-12.5
Intersession B Introducing the Style Manual and Its Contents	<ul style="list-style-type: none"> What is the purpose of a style manual? What kinds of information are included in a style manual? How does a style manual work? How do you use a style manual? 	<ul style="list-style-type: none"> Students will become familiar with the idea of language conventions and the purpose of a style manual. Students will work in pairs to review the contents of the style manual, paying attention to how it is organized. Students will work together with the class and the teacher to create a chart listing the major types of information contained in the style manual. Students will work in small groups to clarify how each section of the style manual can be used. Students will use the style manual to correct error examples of a variety of types and to explain the rules supporting the correction. Students will participate in a whole-group discussion of the class’s discoveries regarding usage and grammar and add to or revise that column of the “Style Manual Contents” chart as necessary. 	<ul style="list-style-type: none"> L.11-12.1 (A,B) L.11-12.2 (A, B) L.11-12.3 (A) L.11-12.6

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Intersession C Setting Up and Learning to Use the Error Journal	<ul style="list-style-type: none"> • How does the error journal process work? 	<ul style="list-style-type: none"> • Students will set up their error journal. • Students will see examples of what the teacher's error markings will look like. • Students will review the steps for using an error journal, copy the steps in their notebook, and see a demonstration of the error journal process being used to correct an error on a sample paper. • Students will work in pairs to apply the error journal process to a second error from the sample paper. • Students will work in pairs to correct the errors marked on one of their own papers. • Students will participate in a class discussion of what was difficult about the error journal work. 	<ul style="list-style-type: none"> • L.11-12.1 (A,B) • L.11-12.2 (A, B) • L.11-12.3 (A) • L.11-12.6
Intersession D Using the Style Manual During the Error Journal Work	<ul style="list-style-type: none"> • How does the style manual fit into the error journal process? 	<ul style="list-style-type: none"> • Students will work in pairs to apply the error journal process to another error from a sample student paper. • Students will review, once again, the error journal process of finding an error, referencing it in the style manual, restating what the style manual says about the error, and correcting the error. • Students will work in pairs to correct the errors marked on one of their papers. • Students will participate in a class discussion of what was difficult about the error journal work. 	<ul style="list-style-type: none"> • L.11-12.1 (A,B) • L.11-12.2 (A, B) • L.11-12.3 (A) • L.11-12.6

Understanding the Features

In addition to the more standard curriculum features such as learning objectives, guiding questions, student agendas, and materials lists for every session, Inquiry By Design curriculum also includes the following pedagogical structures integrated throughout every unit.



The First Ten Minutes: Many teachers begin class with a “bell ringer” or a “do now” task that provides a predictable beginning to each class and helps students shift their mindset away from their previous class period and into the right subject area. Inquiry By Design encourages teachers to dedicate the first ten minutes—or longer, depending on the circumstances—to self-selected independent reading. Remember that independent reading is a vital practice for your students that supports their vocabulary, background knowledge, comprehension, and even their grammar and punctuation, among other things.

Occasionally, or on set days of the week, you may wish to use the beginning of class for some of the following activities, which may also *follow* independent reading as time allows:

- Selection, review, or assessment of vocabulary words (see the planning ahead section of the introduction to this unit or the *Building Vocabulary* guide).
- Independent writing or writing fluency practice (see *Developing Fluency in Writing* guide).
- Error journal practice or mini-lessons (see *Constructing an Error Journal*).

In this case, teachers may wish to establish predictable patterns of work. For example, Mondays might begin with writing fluency work, Tuesdays through Thursdays with independent reading, and Fridays with practice in the error journal.

Whatever patterns of practice a teacher adopts, we emphasize, once again, the importance of student-selected independent reading: Your students who are *already readers* will always continue to read outside of the classroom, whereas your students who are not yet enthusiastic readers may never otherwise pick up a book.



Checks for Understanding and Inquiry Reflections: Checks for understanding are moments that are highlighted to emphasize the teacher’s role in determining whether students have met the objectives or come close enough to them to continue on with the work as written. Often, these checks for understanding are informal—teachers can easily circulate during small-group work to check for a general sense of understanding (or lack thereof) about a text. Sometimes these involve concrete artifacts, like student reflections in their literacy notebooks, or responses to a quick write prompt.

In nearly all cases, checks for understanding are intended to be *formative* in value—that is, they should guide the teacher’s next steps in instruction, rather than serve as an excuse to reward or punish students based on their responses. If student work is on track, continue on as planned; if student work shows cause for concern, consider what brief instruction might be needed. The scaffolds and modifications called out in each session may present a helpful tool in these situations.

Inquiry reflections are moments in instruction where we challenge students to step back and think metacognitively about the work they’ve been doing. This metacognition aids not only in comprehension of the immediate task, it is especially helpful in the transfer of knowledge and skills to future tasks.



Scorable Moments: Scorable moments are noted throughout the manual to help direct teachers’ attention to activities or pieces of work that may be appropriate for the gradebook. Inquiry By Design recognizes that many schools and districts establish requirements for how many grades ought to be entered over a set period of time; at the same time, we know that focusing too much on grades can actually impede student learning and students’ willingness to take risks in their thinking and writing. Numerous studies show that grades frequently hamper the effectiveness of teacher feedback on student work—when students receive a paper with both constructive feedback and a grade, they tend overwhelmingly to focus on the grade and ignore the feedback. As summarized by Dylan Wiliam (2018), studies show that

“the effect of giving both scores and comments was the same as the effect of giving scores alone. Far from producing the best effects of both kinds of feedback, giving grades alongside the comments completely washed out the beneficial effects of the comments; students who got high grades didn’t need to read the comments, and students who got low scores didn’t want to.”

Rightly or wrongly, though, grades are a common motivating force in the classroom, and as noted, may simply be required by policy. As indicated throughout the manual, the scorable moments marked in the guide may either be for *formative work* (see recommendations below) or for *summative work*. Often there are tasks that overlap both of these categories—for example, the first argument paper in a series of three argument tasks might be a fair opportunity for scoring what has been taught so far, but might be an even better opportunity for providing feedback and setting goals for the following work. Teachers are encouraged to use their discretion, as always.

Formative and summative work should certainly be treated differently by the teacher, with many experts agreeing that, because formative work reflects students' practice in trying out new skills, it should serve only to provide opportunities for feedback and for modifying instruction—never for grading purposes. But if you must provide scores for formative work, rather than just feedback, notes, or further instruction, there are several options for how to approach this:

- Formative work can be given feedback and a simple ✓ for completion to indicate that the student made a full attempt at the task.
- If graded, Caroline Wylie, director of research at ETS, suggests separating the grades from the feedback—for example, returning the work with feedback for the students on one day and only allowing them to see their grades the next day (Heitin, 2015).
- Grades for formative work can be recorded in a way that does not affect the final grade for students, can be superseded by summative work, or can be treated as “as if” scores—scores that reflect what a student *would* have scored, had it been summative. In all of these cases, the feedback itself is still the most important component (Heitin 2015).

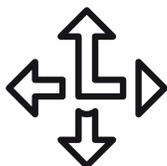
Summative tasks, which consist primarily of full, formal writing samples, can be scored using the rubric of the appropriate genre found in the *Rubrics for Writing* guide, where teachers will also find corresponding student checklists.



Scaffolds and Modifications: Appropriate and timely scaffolds and modifications are called out in each session. Detailed advice for effectively implementing each type of support is provided in the Appendix; however, here are a few general guidelines for scaffolding:

- Don't scaffold preemptively—let students show you what they need before you *presume* what they need.
- Provide as little scaffolding as necessary for as brief a time as possible. Do your students *need* a highly structured small-group discussion protocol with individual roles, or would they get what they need from establishing and reviewing classroom norms? And if they needed that structure last time, are there parts of that structure that can be more flexible this time?
- The goal is always student learning, not task performance. When you select a scaffold, consider whether it is one that simply makes it easier for students to get an A on a task, or one that helps free up thinking space for important cognitive work. In other words, the scaffold should simplify the *unimportant* aspects of the work so students can focus on the *vitaly important* aspects.
- Providing helpful, open-ended *questions* is preferable to providing helpful answers.
- Whenever possible, engage students in the development of solutions. They may propose something simpler and more effective than you had in mind, saving you time and effort.

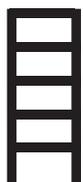
Special Considerations for English Learners: Scaffolding for English learners (ELs) merits additional consideration. A full discussion of EL needs and appropriate methods for adapting instruction can be found in *Amplifications for English Language Learners*, located in the *Fluency* guide. However, many of the most common interventions are called out at appropriate moments in each session and then detailed in the Appendix of this unit (see “Scaffolds and Modifications: Descriptions and Use”). These methods are appropriate for *all* learners, in addition to being *especially* helpful for English language learners.



Intersessions, Planning Ahead for Writing Instruction, and Next Steps for Student Writing: Instruction, as we often emphasize, is meant to be responsive to student needs. In this and other teacher manuals you will sometimes find recommended *intersessions*, which incorporate additional instructional material that is not, strictly speaking, part of this unit. These sessions are often drawn from our flexible-use resources (such as the material within the *Fluency*, *Form*, and *Correctness* guides), and our intention in providing them here is twofold:

1. First, we include them for ease of use and for teachers who may not be sure which resources to turn to at what time. They can be taught as written, often as a segue into a writing task.
2. Second, we include them as a reminder to all teachers
 - » That students will often need additional practice or instruction throughout the learning process;
 - » That Inquiry By Design has a great deal of additional materials available specifically for moments like this; and
 - » That this particular moment in instruction is probably a good time to reexamine what needs students have demonstrated and to consider how best to meet these needs.

The same considerations inform “Planning Ahead for Writing Instruction” and “Next Steps for Student Writing,” which appear before and after the introduction of a formal student writing task. The task itself is only the vehicle for deliberate writing practice: Teachers have several instructional choices to make throughout the writing process, many of which are, again, supported by additional Inquiry By Design materials.



Extension Work: At times, you may find suggestions for additional instruction, readings, or tasks. Use these to extend the learning, to challenge students further, to personalize the work, or to touch on topics that you’d like to give more attention.

Introduction

This unit is divided into two parts. In Part 1, “Reading and Writing: Routines and Rituals,” the sessions are designed to help teachers set up the independent reading project that will guide students’ self-selected reading over the year. These lessons focus largely on helping students begin their independent reading work and include instruction related to choosing texts to read, goal setting, and documentation, including reading logs. At the same time, brief exercises for developing fluency in writing are introduced.

Part 2 is designed as a re-introduction to interpretive work. In this part of the study, students will work with two pieces of short fiction: Jhumpa Lahiri’s “Interpreter of Maladies” and Nadine Gordimer’s “Which New Era Would That Be?” In their work with these texts, students will have an opportunity to revisit the practice of solid interpretive work distinguished by clear interpretive statements and supported by compelling explanations anchored in specific moments in the text.

Additional details on the rationale and scope of work are included in the part openers for each section.

STARTING THE YEAR PURPOSEFULLY

As the first unit in Inquiry By Design’s scope and sequence, *Foundations for Inquiry* plays an important role in establishing the rhythms and habits that will define your class over the course of the year. You will therefore find in this unit a number of key practices integrated into the instructional path:

- Baseline writing task
- Fluency in writing work
- Student portfolio set up
- Error journal practice

In addition, the first six sessions of the unit are devoted to establishing common practices and expectations for independent reading, an integral component of the literacy work we hope to accomplish. You are encouraged to begin vocabulary selection and practice in Part 2 of this unit.

Many of these practices are supported by additional materials, like those found in the *Fluency, Form, and Correctness* flexible resource guides. We include some of the instruction intended for students in this unit, but we strongly recommend opening the guides to read more about the intention and research behind the design of these components in order to see how these practices fit into the larger picture of student literacy.

PLANNING AHEAD

What materials do I need to have or prepare in advance?

- In Session 1 students will need to set up their literacy notebooks. The best notebooks are simple composition notebooks (preferably not a spiral).
- In Session 2, be ready to discuss a week in your own reading life with students—particularly what you’ve read, why, when, where, and how you selected your reading.
- Before Session 6, you should create your “Expectations for Independent Reading” poster or chart. See Session 6 for details.
- If you plan to maintain student portfolios, students will need to bring an appropriate folder or binder to class before Session 6. (You may wish to provide one instead.) Review the materials in *Creating a Student Portfolio* (in the *Book 3: Correctness* resource guide) in advance to prepare your plan for student portfolios.
- Before Sessions 18 and 19: You may wish to make sure you have collected, reviewed, and selected papers or excerpts from the first writing assignment (Session 13) for use with your students as they prepare for the second writing task.
- For the writing tasks, determine whether you will use the Inquiry By Design rubric and checklist for this genre of writing, found in *Rubrics for Writing* (in the *Book 2: Form* resource guide).
- Review the intersessions and the “Next Steps for Student Writing” found in this unit. If you plan to implement any of the suggested supporting lessons or revision work, be sure to account for them as you plan your schedule.

What parts of this unit, if any, can I cut if necessary for time constraints?

- While we recommend following the complete unit when possible, if time does not allow, you may choose to read, discuss, and write about one of the two texts. We do not recommend cutting out comprehension or interpretive work for a text in order to shorten a unit; these tasks build students’ skills and prepare them for the writing work that follows.
- You may not wish to do full cycles of writing work for every assignment. Instead of creating final drafts of each, for example, you may wish to have students draft each but revise only the writing task of their choice for a final grade

How can I plan for vocabulary instruction?

If your vocabulary work is based on teacher-selected words:

- Skim through the materials for useful Tier 2 words, as well as Tier 1 words that may be unfamiliar to students and Tier 3 words. Plan to address terms appropriate for the genre of reading and writing that students will be completing.
- Not every text presents a “full set” of appropriately challenging vocabulary. Remember the usefulness of generative words, though, and feel free to develop (or to develop with students) a list of related words.

If your vocabulary work is based on student-selected words:

- Set aside time for students to skim through the reader searching for unfamiliar words. After a few minutes, have students call out suggestions and write them on the board, working with the students to narrow down an appropriate list of words that are both useful and appropriately challenging. Related words can also be generated from this list. Remember that not all unfamiliar words are necessarily good choices for deep work—sometimes, students only need to get the “gist” of the definition.

Remember that the most important part of vocabulary instruction for students is repeated, meaningful encounters with the words, so whenever you have time after independent reading, between tasks, or after a closing meeting, be sure to add vocabulary reinforcement activities.

See the Inquiry By Design guide *Building Vocabulary* for more information about this work.

A FINAL NOTE

The sessions in this unit are best viewed as illustrations or sketches. They are offered to help teachers visualize how instruction might unfold in time, not to serve as a rigid set of absolutes. You may find that sessions take slightly more or less time, or that two can be completed in one class period. Revise and customize as necessary. It is important to keep in mind that any course of study is, when properly used, a tool for teaching students. The moment we make instructional decisions that lead us to choose “coverage” over the delivery of appropriate and timely instruction to individual students, we have erred. It is in the spirit of appropriate and timely instruction that the following sessions are provided.

PART 1

Reading and Writing: Routines and Rituals

The research in reading is clear about several things:

- To become good readers, students need to read a lot.
- Studies show that students who read the most (1,000,000 to 10,000,000 words per year) do the best on measures of reading achievement. Students who score poorly on those measures frequently read less than 10,000 words per year.
- A reader's general vocabulary knowledge is the single best predictor of comprehension.
- Studies indicate that a significant percentage of an individual's vocabulary growth during the course of a year can be attributed to the acquisition of words, through the use of context and morphological clues, during independent reading.
- In American schools, low-performing students get taught differently than high-performing students. Despite overwhelming evidence that students who spend a lot of time reading become good readers, many remediation programs fail to increase reading volume, leading some to suggest that these efforts actually contribute to an increase in the gap that divides low-performing and proficient readers.

Showers et al. (1998) described the result of a reading course used in an urban, multi-ethnic high school curriculum. Distinguishing features of this course included reading developmentally appropriate texts in school and at home, listening to a teacher read literature aloud in class, and explicit attention to comprehension work. They reported reading achievement gains *four times* that of students who did not take the course. All of these elements are central to the work of this study. The primary purpose of the *Foundations for Inquiry* unit is to help teachers launch an independent reading project and to orient (or reorient) students to the essentials of careful text-based work.

The sessions in Part 1 are based on the assumptions that regular reading of self-selected texts is an integral part of every reader's life, and that high school students need and deserve an opportunity to consider why this is the case. This part of the study is designed to increase the amount of self-selected, independent reading each student does and to support that practice through introduction of exercises and tools that help establish basic routines.

Most teachers will see the parallels between reading fluency and writing fluency. Similar dynamics occur in each. Writing fluency refers to a student's ability to write with a natural flow and rhythm. Fluent writers use grade-appropriate word patterns, vocabulary, and content and as such will spend less time groping for words to string together in the expression of ideas. For this reason, fluency skills free the student to learn more, accomplish more, and rise toward their optimal levels.

To this end, also introduced in Part 1 are an initial set of fluency writing exercises found in *Developing Fluency in Writing* and some of the recommendations for beginning student portfolios. These are included to help establish writing fluency routines early in the school year and to demonstrate how these workflows can be integrated into regular instruction. Teachers are encouraged to review the full set of resources in the *Fluency, Form, and Correctness* guides.

Part 1 concludes with a reflection activity in which students generate clear goals statements regarding their independent reading progress.

Setting Up the Classroom Library

In order to implement a successful independent reading practice in the classroom, students need access to a variety of reading materials. The recommended number of books in a classroom library is three to five per student. That means that if a middle school teacher teaches three blocks with 30 students in each class, a classroom library would contain somewhere around 360 titles. Nevertheless, since many schools are not able to afford robust classroom libraries, it often falls to the teacher to find unique ways of obtaining books. Before implementing this study, consider the following things:

1. Set up the best classroom library you can. Create an attractive display for the books, using whatever shelving you have access to, even if you only have a small number of titles. Consider using bins to store “like” books—e.g. same titles or books by the same author. The following are ideas for how you might grow your library:
 - » Conduct a book drive. Send out fliers to all the families in your class and school community requesting book donations. See what the local library or university can donate to your classroom in the way of books for adolescents and young adults.
 - » Ask your administrator if there are books hiding somewhere in the building that can be used to beef up your classroom library.
 - » Donate the young adult books you’ve saved throughout your life to your classroom’s library.
 - » Ask other teachers if they have any books to donate. Sometimes teachers who have children of their own who have recently left for college are willing to donate their children’s old books.
2. Develop a check-out system that you can communicate clearly to students. Place students in charge of the check-out system to build ownership and to limit your own busy work.

3. Set up a regular schedule for taking your students to the school and/or public library. Begin with a scheduled introductory tour of the library facilitated by the librarian. Schedule regular visits two to four weeks apart, so students can return their books and check out new reading materials. While at the library, allow students time to read. It may take some time before some students realize that library reading time is serious, but eventually they will get it and develop the habit of reading.
4. Share with students all of your own favorite young adult books. Conduct a 30-second “Book Talk” on your favorite young adult books. It’s amazing how many students will want to read what you recommend. Later, invite students to conduct book talks themselves on favorite books they have read. Give students extra credit for doing these “book talks.”
5. Talk with your local librarian about checking out a “teacher set” of young adult books. Many public libraries will lend “teacher sets” of up to 50 titles to teachers for a longer period of time than a normal patron can borrow, as well as forgive up to three lost books in the transaction. This is the most popular way that many teachers across the country get free, new titles into the hands of their students.



SESSION 1

Rationales for Reading and the Book Interview

AGENDA

- Students will complete the baseline writing task.
- Students will understand the relationship between independent reading and achievement.
- Students will interview three books and enter the information on the “Book Interview” form.
- Students will create a “Books I’d Like to Read List” and add appropriate information.

Teaching Note: Secondary level students need and deserve rationales. The purpose of this focus lesson is to invite students to consider rationales in support of the value and power of reading self-selected texts.

The activities introduced in these opening sessions—book interviews, book passes, in-class independent reading, book recommendations—are specific things a class can do on occasion or regularly to support and underscore the importance of independent reading during the year. Teachers should consider identifying a 15-30 minute block for in-class reading during the week. This will help you monitor students’ progress and give you occasions for modeling independent reading and for talking about books with students throughout the year.

FOCUS LESSON

- Tell students that they have two goals today: The first is to do a little bit of writing so you can see where they’re at and learn a little bit about them, and the second is to start thinking about what kinds of books they might like to read on their own for independent reading.

Learning Objectives

- Students will demonstrate their command of basic writing skills with the baseline writing task.
- Students will learn (or review) how to “interview” a book and determine whether they are interested in reading it.

Guiding Questions

- How do readers identify the books they’d like to read?

Materials

- Notebooks
- 20-25 randomly selected independent reading texts (per group)
- New chart titled “Rationales for Independent Reading”
- “Interviewing a Book” summary chart
- Copies of “Book Interview” form

**Scorable Moment:
Formative**

If you wish to give students a completion grade for the baseline writing task, tell them instead that they will get credit for completing the work, but that the quality of their writing will not count against their score.



- » Note: We have placed the baseline writing task before the book interviews to ensure the class has time to complete it. If you wish to rearrange the structure, be sure to reserve about 20 minutes for student writing.
- Ask students to take out some paper and something to write with, then tell them something like the following:
 - » “Because I want to see what you already know about writing, we are going to take 20 minutes to write a response to a question. These are not going to be graded or held against you in any way, but I will be checking each of these to see how well you write at the start of the school year, so please do your best work.”
- When students are ready to begin, give them ONE of the following prompts or something similar. (All students should respond to the same prompt for this work for easy comparison of responses.) For a full explanation of the baseline writing task and its uses, review the information in *Developing Fluency in Writing*.
 - » Tell me about something that happened to you or something that you did that made you proud of yourself. Be sure to describe what happened so your reader can see the event(s) clearly. Tell why it made you feel proud.
 - » Tell me what you did on the best day of last year. Be sure to describe what happened so that your reader can see the event(s) clearly. Tell why it was the best day of the year.
 - » Explain an issue you care about to somebody who is not very familiar with it. Be sure to explain the issue in a way that would help someone understand the topic, and to explain why you think the issue is important.
 - » Tell me about a close friend you have had in your life. Describe this person so the reader can understand what they are like. Explain the qualities that make them a good friend.
 - » Explain to me how you typically feel about English classes, and be sure to tell me why you feel that way. Include enough information to help me understand how you feel and why.
- Let students know they have twenty minutes to write their response. When students have only three minutes left, let them know.
 - » Note: You will likely encounter students who refuse to write, or who write only a small amount before stopping. Encourage them to continue, but there is no need to force the matter: If that is the limit of what they can or will produce at the beginning of the year, that is the baseline they are setting.
- When time is up, collect the work and thank the students for getting the class started right away with a bit of writing. (Note: The process for reviewing baseline writing task responses can be found in *Developing Fluency in Writing*. We encourage teachers to work with one another to examine students’ first responses. This information will be helpful as you introduce fluency writing tasks in the next sessions and especially before you begin the writing task in Session 13.)



- Let the class know that you are now shifting to the second goal of the day's work: thinking about independent reading. But first, they will need to set up their literacy notebooks.
- Distribute notebooks to the class. Because they will be used for a range of reading and writing activity, we often refer to them as "literacy notebooks" rather than response journals or writing notebooks. The best notebooks are simple composition notebooks (preferably not a spiral).
- Briefly review the process of setting up a notebook:
 - » Ask students to open the notebook to the first page. If necessary, model this for the class, creating a "first page" in your notebook and displaying it for all to see.
 - » Write "Table of Contents" at the top of that first page. Ask a volunteer to supply a definition.
 - » When you've established a definition for "table of contents" (that part of a book that tells readers what is in the book and where they can find it),
 - » remind students to reserve the first five pages of their notebook for use as a table of contents. Use your own notebook to model this, if necessary.
 - » In the upper right corner of the sixth page, have them write the number "1." Use your notebook to model this for the class in a way that everyone can see.
 - » Give students a few minutes to paginate, front and back, the next 25 pages.
- Explain to students that independent reading will be an integral part of their work in this class.
- Take time to sketch out a research-based rationale for the independent reading work. Share the following research excerpts with the students and then place brief summaries on a chart or on the board. (A sample chart is provided nearby.)
 - » Gordon (2010) highlights the broad reaching benefits of reading: Compared to their peers, "young people who read have better comprehension, research tells us, and they write better, spell better, improve their grammar, and increase their vocabulary." She also writes that "Students who have more time for recreational reading demonstrate more academic gains in reading than 'comparison students.' A lack of reading practice results in a decline in reading ability."
 - » Howard Margolis (2010) paraphrases reading research in this way: "If children don't regularly read lots of paragraphs, stories, articles, and books, they're unlikely to become competent readers. They may learn to recognize words in isolation, but that's all. They won't learn the joy and importance of reading, or how to read anything more involved than simple sentences, like 'Sam ate the ham.' They won't learn how to stick with, comprehend, critique, or discuss longer materials."

- » Fountas and Pinnell (2006) point out that reading widely builds background knowledge, which then supports reading comprehension: “Just as it is important to read a variety of high-quality texts, quantity also matters. Reading is thinking grounded in text. From kindergarten through eighth grade, students must do a lot of reading every day. The more texts you have read, the more information you have to bring your reading.”
- » Harvey and Daniels (2009) write that “Avid readers keep increasing their reading volume as they move up the grades, while reluctant readers actually read less. So the gap between successful and unsuccessful students widens as a direct result of how much they read.”
- » A study of out-of-school reading of fifth graders by Anderson et al. (1988) showed the following: Students who achieved in the 90th percentile read 40 minutes per day and 2.3 million words per year. Students who achieved in the 50th percentile read 12 minutes per day and 600,000 words per year, while students in the 10th percentile read only two minutes per day and 50,000 words per year.
- » Because the proportion of difficult words is the single most powerful predictor of text difficulty, a reader’s general vocabulary knowledge is the single best predictor of comprehension (Irvin, 1997).
- » After grade three, for those who read a reasonable amount, reading may be the single largest source of vocabulary growth (Nagy, 1988).

Reasons for Independent Reading

1. Reading more helps us read better and also helps improve our writing, spelling, grammar, and vocabulary.
2. Reading widely helps build our background knowledge, which then helps us understand more and think more deeply.
3. If you read a lot, you’ll become a good reader.
 - Read 40 minutes per day (2.3 million words/year) = 90th percentile.
 - Read 12 minutes/day (600,000 words/year) = 50th percentile.
 - Read 2 minutes/day (50,000 words/year) = 10th percentile.
4. Vocabulary size is the best predictor of comprehension, and independent reading may be the single largest source of vocabulary growth.
5. Independent reading, in conjunction with read aloud, comprehension, and vocabulary work can dramatically improve individual reading ability.

WORK PERIOD

- Ask students to turn to the next blank page in their notebooks.
- Ask them to place the following heading at the top of that page: “Books I’d Like to Read.” Model this using your own notebook and display for the class to see. Use the example below as a guide.

Books I’d Like to Read		
_____ Title _____	_____ Author _____	_____ Genre _____

- Remind students that this page is a “remembering” tool, a place for them to jot down titles of texts they want to read at some point.
- Explain to students that they will start adding information to this list during this session.
- Have students gather in groups of three to five and then place 20-25 randomly selected independent reading texts at the seating area of each group.
- Remind the class that one of the most important things a reader does is *select good texts to read*. While this seems an obvious point, it should be noted that identifying and selecting texts that are both appropriate and engaging is a big problem for many of our students. Taking time to become acquainted with the library holdings can help remedy this.
- Explain that the point of this session is to help students along in the process of selecting excellent independent reading texts.
- Briefly review with the class the procedure for interviewing a book. Remind students (or ask them to work with you to generate a list) of the questions a reader “asks” when he or she is interviewing a book:
 - » Does the title sound interesting?
 - » Do I know anything about the author?
 - » Does the blurb on the back of the book sound interesting?
 - » Is the book a genre I like to read?
 - » Did the book win any awards?
 - » Is the book too difficult? (Remind students that they can read a page from the beginning and middle of the book to help them decide.)

- Display a copy of the “Book Interview” sheet for the class to see and distribute copies to students. (See Appendix for a copy-ready version.)
- Using one of the books from the classroom library, model for students how to interview a book and how to fill out the sheet. Answer any questions students have about the form and its terminology.
- Give students time to interview three books and to enter their findings on the “Book Interview” sheet.

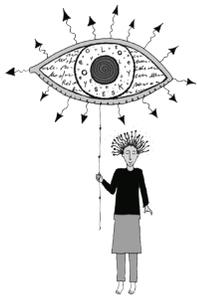
CLOSING MEETING

- Ask volunteers to share their “Book Interview” information for one of the books they interviewed. As they share, support student efforts to summarize and talk about genre by modeling or reiterating book interview procedures.
- Ask students to return to the “Books I’d Like to Read” page in their notebooks that they created at the beginning of class.
- Remind students that this page is a “remembering” tool, a place for them to jot down the titles of texts they want to read at some point.
- Give students a minute to transfer information from their “Book Interview” handout to the “Books I’d Like to Read” page.
- Collect the “Book Interview” sheets from each student. Review these to determine who requires additional instruction about the book interview process.
- Share procedures for cleaning up and exiting the room.

**Scorable Moment:
Formative**



Name _____	Date _____			
Book Interview				
Title				
Author				
This book is about:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Genre</td> </tr> <tr> <td style="padding: 5px;">Difficulty Level</td> </tr> <tr> <td style="padding: 5px;"> <input type="checkbox"/> Easy <input type="checkbox"/> Just Right <input type="checkbox"/> Challenging </td> </tr> </table>	Genre	Difficulty Level	<input type="checkbox"/> Easy <input type="checkbox"/> Just Right <input type="checkbox"/> Challenging
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SESSION 2

The Book Pass

AGENDA

- Students will begin writing for fluency.
- Teachers will create a narrative account of their own reading life as an example for students.
- Students will understand the concept and purpose of a book pass.
- Students will participate in a book pass.
- Students will continue adding items to their “Books I’d Like to Read” list.

Teaching Note: The writing fluency work in this and the next few sessions is excerpted from Week 1 of *Developing Fluency in Writing*. Before beginning this session with students, teachers are encouraged to read the introductory materials in that guide in order to understand the larger purpose and scope of this type of writing practice. Note that while not every student will struggle with fluency in their writing, these activities offer a low-stakes opportunity for every writer to challenge themselves and play with language. The literacy notebook is an ideal place to capture the writing fluency work. If the work is not done in students’ notebooks, it is important that it still be completed in a way that allows students to keep their writing organized, to add to it over time, to look back at earlier attempts, and to access it easily during class.

It is also critical that students understand why they are engaging in fluency exercises in general. Remain mindful of your students’ comprehension levels and attention spans when explaining your purpose. Students should mainly understand that like reading fluency, increased writing fluency is a skill that will work as a gateway to learning and producing better work. Similar to reading fluency, it will also make schoolwork easier. It bears mentioning, too, that this practice should be fun, and students should approach it with a spirit of playfulness.

Learning Objectives

- Students will begin the practice of writing to *show, not tell*.
- Students will practice quickly reviewing books for interest.

Guiding Questions

- What does a healthy vigorous reading life look like?

Materials

- Books for book pass (one per student)
- Copies of “Book Pass”



THE FIRST TEN MINUTES

- Once again, tell the class that they have two goals today: The first is to kick off some of the writing work they can expect to practice in class at times, and the second is to continue thinking more deeply about their reading lives and about what kinds of books they might like to read for independent reading.
- Tell students that they can typically expect to spend the first ten minutes of each class on independent reading or, occasionally, writing fluency exercises. During this first week of class, however, the first ten minutes will be used to kick off the writing work. Briefly explain the following ideas to students:
 - » Writing is more than just trying to create the perfect response to a class assignment. Writing is a process of thinking and of exploring ideas; it is a skill that grows and changes over time; and it is something that a person can only get better at by doing it regularly.
 - » One aspect of writing is called fluency—basically, the ability for a writer to express a large amount of thinking about a topic in a way that makes sense to a reader. For the next few weeks, or longer, students will be given a few minutes of class time to practice this particular skill, to chart their progress, and to share their writing with partners or the class.
 - » Students should think of these activities as writing games—they are meant to be light-hearted personal challenges that take some of the anxiety out of writing.
- Begin the first fluency exercise (Day 1, Showing, Not Telling) with the class.

FOCUS LESSON

- Tell students that in class today, you'll continue to explore the reading life and independent reading in more detail.
- One of the barriers to a student's rich conceptualization of his or her own reading life is that he or she often lacks accurate or realistic images of what a reading life looks like and is motivated by. Oftentimes, students must *unlearn* false depictions of readers and reading they have picked up and constructed along the way. For example, too many students define a reader as someone who picks up and plows through book after book after book. For such students, a reader is primarily a consumer—a person who consumes books and may record this consumption on a reading log. This vision is insidious insofar as it obscures sources of motivation and the minute-to-minute, text-to-different-text-and-back-to-original-text movements that characterize any active reader's reading experiences.

Day 1

Showing, Not Telling

A critical writing habit that all students should develop and use no matter what type of writing they are doing is to show, not tell. Simply put, the practice of showing rather than telling is writing with vivid detail, allowing the reader to see what you are saying to more deeply understand it. In many cases, this involves highly descriptive writing that makes frequent use of imagery. In other cases, such as an argument essay, this would mean accessing copious evidence to support your claim and demonstrate its veracity, or providing deep analysis that goes beyond the obvious.

- Explain to students the importance of showing, not telling. In a nutshell, when you use vivid detail, you are allowing readers to see and feel things for themselves. This allows you to make your point clear and memorable. It also generates emotion within readers about the subject and forges a connection between speaker and audience.
- Considering the above description, explain to students what show, not tell means. Use the following example.
 - » Consider this *tell* sentence “*He was nervous.*” Now compare it to its revised *show* version: “*His head was spinning as his palms began to sweat and he couldn’t catch his breath.*” Invite students to offer further revisions or possibilities.
- Ask students to revise the following tell sentence to create a show sentence (or paragraph) in their notebooks:

It was a nice day.

- Have several students share their revisions with the class. Wherever possible, notice and highlight successful *showing* moments, and invite students to spot and share good examples of showing that they noticed, either in their own writing or in a peer’s. Be mindful of focusing on the positives and small successes.
- Once you feel your students are ready to write more extensively using show, not tell, assign the following prompt: Revise one of the following *tell* sentences into a *show* paragraph.

He changed.

or

She looked guilty.

Note: You may change these prompts to anything else you wish, especially if students have been engaged in writing for fluency in previous years. Other ideas can be found in *Developing Fluency in Writing* if necessary.

(Continued)

(Pg. 2)

- Give students these instructions and reminders as they begin writing:
 - Write as much as you can during the time given. The focus is on getting ideas and details down on the paper, rather than on getting the grammar and punctuation perfect. Keep writing instead of editing what you have written.
 - Pay attention to organization, but not so much that it limits your writing. Stream of consciousness is better than a blank page.
 - If you are struggling to get started, try changing the prompt a little. Change “he” to “she”; “cat” to “dog”; “worst” to “best” and see if it helps.
- Have students write for 5-10 minutes.
- After the writing time has ended, explain to your students that one way of keeping track of progress is to count how many words you were able to write. Explain that this is one of the easiest and most effective means by which to track growing fluency. Because they are focusing on skill building, their interest, for now, should be in the quantity of words and pushing themselves a bit more each time they write. Have students take a moment to count the number of words they’ve used and write it on the page. If they have written a lot, show them how to find the average words per line.
- Allow a moment for one or two students to share some strong “showing” sentences. Focus on encouraging students through the process and express confidence that they will see their word counts increase over time, as well as their ease in getting started and staying engaged with putting words down on the page.
- Sift through student work afterward to see where students are in their fluency at this starting point.

- During this focus lesson, craft a narrative for your students, *an account of a week in your reading life*. In this narrative, be sure to account for the following things:
 - » What you’ve read. List the titles and authors of books, including other experiences with a particular author or other texts in that genre or on that topic. Also, be sure to include items often overlooked—music lyrics, mail, street signs, comics, email, text messages, etc.
 - » Why you read those texts. Moving text-by-text, talk about what motivated you to read each text and what the results were.
 - » Where and when you read. Did you read in the bedroom, library, bookstore? Before bed, at lunch, after work?
 - » How you located each text. Was it from a magazine subscription, browsing a bookshelf, a friend’s recommendation, the result of research?
 - » How you read each text. Did you read it front to back? Every page? Did you skim some pages and reread parts of others?
- The goal of this exercise is to *represent* as accurately as possible your reading life over a specific period of time.

WORK PERIOD

- Organize students' desks into a circle (or, if this is not possible, determine a very clear path for books to pass through the group).
- Explain the purpose of a book pass:

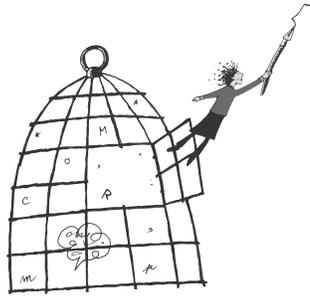
A book pass is another way to expose students to the texts available to them in the classroom library. A book pass requires students to use their book interviewing skills. A book pass is a chance for students to find titles to add to their "Books I'd Like to Read" list.
- Display a copy of the "Book Pass" for the class to see and pass out copies to students. (See Appendix for a copy-ready version.)
- Demonstrate for the class how a person goes about making an entry on the form. Since students will need to write quickly, show how an author can be listed just by last name and first initial, and demonstrate how a student can abbreviate a long title if necessary. What matters is that they have enough information to track down the book again later if they need to.
- Give each student one book (or magazine). Tell them it doesn't matter which text they start with, because they will see all—or at least many of—the books. (Be sure you have one title for each student in the circle.)
- Choose a direction for passing.
- After students receive a book, they should immediately record the author's name (if the text is a book) and title on the "Book Pass" form.
- Give students one minute to interview each book following the procedure established in the previous session.
- At the end of one minute, call "pass." At this time, students should make an entry in the comments column and pass the book to the next student.
- Continue the book pass until each student has interviewed all the books.

CLOSING MEETING

- Ask students to take a few minutes to transfer information from the "Book Pass" form to the "Books I'd Like to Read" list in their notebook. Model this for the class so all can see.
- Remind students that at the beginning of this focus lesson, you discussed with them your own reading life. Tell them you'd like them to spend a few minutes writing about *their* own reading life.
- Ask students to write an *informal account of a week in their own reading life*. They should write this in their literacy notebooks on a new page, and afterward put the information in the table of contents. Ask students to think back on the last week or two and to account for the following things:

- » *What* you've read. List the titles and authors of books, including other experiences with a particular author or other texts in that genre or on that topic. Also, be sure to include items often overlooked—music lyrics, mail, street signs, comics, email, text messages, social media, etc.
- » *Why* you read those texts. Moving text-by-text, talk about what motivated you to read each text and what the results were.
- » *Where* and *when* you read. Did you read in the bedroom, library, bookstore? Before bed, at lunch, after work?
- » *How* you located each text. Was it from a magazine subscription, browsing a bookshelf, a friend's recommendation, the result of research?
- » *How* you read each text. Did you read it front to back? Every page? Did you skim some pages and reread parts of others?
- After students have finished writing, ask for volunteers to share some of the titles they added to their “Books I'd Like to Read” list, and see if any volunteers would be willing to share what they wrote about their reading lives.
- Review students' responses to learn about their reading habits outside of class.





SESSION 3

Using Online Book Resources

AGENDA

- Students will become familiar with some of the websites that promote and review books for young adult readers.
- Students will become familiar with the customer review sections of online booksellers.
- Students will conduct a book-finding mission using both the websites for young adult readers and the customer review sections of online booksellers and will add any interesting books they find to their “Books I’d Like to Read” list.
- Students will share the results of their experience first in small groups and then in a whole-class discussion.

Teaching Note: Students will need access to the Internet for this session. Teachers may need to schedule a laptop cart or a visit to the computer lab for delivery of this session.

Learning Objectives

- Students will continue to practice *showing, not telling* in their writing.
- Students will practice locating books that interest them through a variety of online resources.

Guiding Questions

- How can online reading networks support your reading?

Materials

- Copies of “Websites for Young Adult Readers”

FIRST TEN MINUTES

- Use the first ten minutes to continue the writing fluency work with “Day 2, Showing, Not Telling.” (Review the content of *Developing Fluency in Writing* for more information.)

FOCUS LESSON

- Point out to students that over the last few sessions they have begun building a “Books I’d Like to Read” list in their notebook.
- Explain to students that this session’s work will also be dedicated to developing their “Books I’d Like to Read” list, but that it will require a different kind of research—one that adult readers regularly engage in when searching for new things to read.

Day 2 Showing, Not Telling

- Remind students of the previous session’s focus on showing, not telling, and the goal of these fluency exercises. Then instruct them to revise one of the following *tell* sentences into a *show* paragraph (or more, of course!):

They lived happily ever after.

or

Reality set in.

- Give students the following instructions and reminders:
 - » Write as much as you can during the time given. The focus is on getting ideas and details down on the paper, rather than on getting the grammar and punctuation perfect. Keep writing instead of editing what you have written.
 - » Pay attention to organization, but not so much that it limits your writing. Stream of consciousness is better than a blank page.
 - » If you are struggling to get started, try changing the prompt a little. Change “he” to “she”; “cat” to “dog”; “worst” to “best” and see if it helps.
- Have students write for 5-10 minutes.
- Afterward, have students begin to chart their word count in the back of their journals. (See *Developing Fluency in Writing* for simple instructions on creating a word count chart.) Allow a moment for one or two students to share some strong showing sentences.

- Explain to the class that there are a number of websites dedicated to helping people their age (young adults) find good things to read. Display a copy of the list below (or one like it that you developed) or distribute copies to each student. (A copy-ready version can be found in the Appendix.)
- Take time to visit a few of these websites with the class to show students what they offer and how they can use them to find new authors and titles that they might find interesting. Note that the resources here incorporate a wide variety of ages, interests, genres, and preferences, and many contain additional lists or filters that can be applied. During this perusal, jot a short list of authors and titles that seem interesting on the board.
- Next, suggest to the class that there is one additional step adult readers take to further narrow their choices and to avoid selecting a bad book that might seem great at first glance: book reviews.
- Suggest to the class that websites like Amazon and GoodReads offer readers an excellent book-selecting resource in the form of reviews.

Websites for Young Adult Readers	
YALSA (Young Adult Library Services Association—an affiliate of the American Library Association)	http://www.yalsa.ala.org/thehub/
Teen Reads (be sure to check out their “ultimate reading list”)	http://www.teenreads.com/
Good Reads	http://www.goodreads.com/shelf/show/12th-grade
NPR list of 100 Best Teen Novels	http://www.npr.org/2012/08/07/157795366/your-favorites-100-best-ever-teen-novels
NPR Books And NPR’s Book Concierge	https://www.npr.org/books/ https://apps.npr.org/best-books-2018/
New York Times	https://www.nytimes.com/books/best-sellers/
New York Public Library	https://www.nypl.org/books-music-movies/recommendations
Los Angeles Public Library	https://www.lapl.org/teens

- Go to one of these websites and search one of the titles you included on your list on the board. Show students how to find reviews of the book and spend 1-2 minutes reviewing a handful of these with the class.
- Wrap up this focus lesson by suggesting to the class that this two-step process (1. Visiting websites that review and evaluate books for young adult readers; and 2. Cross-checking titles using the “customer reviews” section of online booksellers) is a smart way to find new books to read.

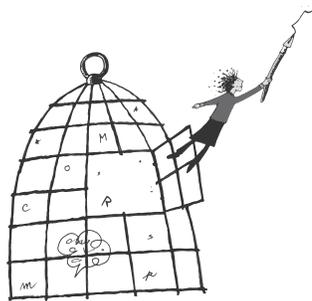
WORK PERIOD

- Explain to students that they will have this session’s work period to launch a “book-finding” mission marked by the two steps introduced in the focus lesson.
- Before students get to work, take a few minutes to negotiate the parameters of the assignment. Work with the class to answer the following questions:
 - » How many different book review and recommendation websites (Step 1) should students visit?
 - » How many book titles should they list in their notebooks before cross-checking these using online bookseller customer reviews?
 - » How many new titles are students required to add to their “Books I’d Like to Read” list?
- After arriving at some consensus in answer to these questions, give students the remainder of the work period to begin work on their book-finding task.

CLOSING MEETING

- Place students in groups of threes and give them 3-5 minutes to share the results (so far) of their book-finding task with their partners. Remind them that if they hear about an interesting book from a peer, they can add it to their “Books I’d Like to Read” list.
- Afterwards, reconvene the class and lead a whole-group discussion guided by the following questions:
 - » What did you learn?
 - » What new authors, genres, or books did you find?
 - » What was interesting?
- Ask students, “What do you know now that you didn’t know prior to our work with the digital resources today?”
- Wrap up the closing meeting with a “whip-around” in which each student names a book that he or she is interested in starting when independent reading begins during the next class meeting.

Teaching Note: Students will begin independent reading during the next session, if they have not already. It is very likely that students will need additional time to obtain the titles they have listed on their “Books I’d Like to Read” lists. Consider scheduling a visit to the school or public library before implementing Session 4. This will provide students with the chance to get better oriented to the library and to find a title they are excited about tackling for their first independent reading book of the year.



SESSION 4

Launching Independent Reading

AGENDA

- Students will become familiar with the classroom library, check in and check out procedures, as well as the proper care of books.
- Students will work together to create a list of rules for independent reading time.
- Students will select their first independent reading text and begin independent reading.
- Students will discuss the independent reading experience, noting any problems that arose and brainstorming possible solutions.

Teaching Note: Prior to this session, take some time to organize the classroom library—if you haven't already. The manner in which you design your library determines how accessible and visible—and, therefore, how useful—the collection will be. As you set up your library, try to do the following:

- Create classroom displays and change them frequently, at least weekly. Whether chosen by genre, author, or topic, these displays highlight certain library holdings. Imagine a bookstore display that features a particular author. What do you see? Multiple titles and covers facing out to increase visibility. In a classroom library this might mean books displayed on top of a bookshelf, on a table, or in a wire rack.
- Conduct quick introductions to books on a regular basis. To do this, take a few seconds to hold up a book and mention the title and a few words about it and then quickly move on to another book. This accomplishes the same thing

Learning Objectives

- Students will begin in-class independent reading.
- Students will continue writing to show, not tell.

Guiding Questions

- What are the procedures for independent reading?

Materials

- New chart titled “Taking Care of Books”
- New chart titled “Rules for Independent Reading”
- New chart titled “Independent Reading: Problems and Solutions”

a “book pass” does: exposure, even enticement, to what’s available. Students are given a sense of the range of materials available and are saved the “hit and miss” experience that can be associated with some self-directed book searches.

- Use a combination of labeled crates and shelves to “slice” the library up into more manageable chunks. Labeled crates containing the work of a favorite author, topic, series, or genre make it easier for students to identify texts of interest.

For more information, see “Setting Up the Classroom Library” before Session 1.

THE FIRST TEN MINUTES

- Continue the writing fluency work with Day 3, Showing, Not Telling.
- Again, review *Developing Fluency in Writing* for more information on writing fluency work and setting up a chart to track fluency work.

Day 3

Showing, Not Telling

- Remind students of the two previous session’s focus on showing, not telling, and the goal of these fluency exercises. Encourage students to have fun and try new things.
- Consider taking a moment to allow students to share strategies that worked well for them in their earlier attempts. Then instruct students to revise one of the following *tell* sentences into a *show* paragraph (or more, of course!):

She acted older than her age.

or

People make or break a party.

- Give students the following instructions and reminders:
 - » Write as much as you can during the time given. The focus is on getting ideas and details down on the paper, rather than on getting the grammar and punctuation perfect. Keep writing instead of editing what you have written.
 - » Pay attention to organization, but not so much that it limits your writing. Stream of consciousness is better than a blank page.
 - » If you are struggling to get started, try changing the prompt a little. Change “he” to “she”; “cat” to “dog”; “worst” to “best” and see if it helps.
- Have students write for 5-10 minutes.
- Afterward, have students chart their word count in the back of their journals. Allow a moment for one or two students to share some strong *showing* sentences.

FOCUS LESSON

- Take a few minutes to introduce the students to the classroom library. Students should gain a sense of the way variables such as author, genre, topic, and difficulty level—in addition to title—have determined the shape of the library design.
- Explain to students that they will be selecting their first independent reading text today; however, before students select and begin reading, you need to discuss a few items:
 - » Book care: Create a chart titled “Taking Care of Books.” Because many of the books in the library are paperbacks, without proper care they will soon fall into disrepair. Students should be taught basic, commonsense lessons about book care, including picking books up when they’ve been dropped or found on the floor, caring for book bindings (for example, don’t fold books back or leave them splayed open on a desk; use a book mark instead), don’t throw or toss books. Take a minute to add items to the “Taking Care of Books” chart.
 - » Check-in/check-out procedures: Students need to be taught procedures for checking out and returning books. Items to be covered may include how to use a “return” box or a spiral notebook where students enter their name, book title, and the date, as well as a lesson on returning books to the appropriate basket or shelf.
- After you’ve reviewed the book care and check-in and check-out procedures, tell the class it is now time to select a book or magazine. Ask students to turn to and review their “Books I’d Like to Read” list.
- Give students a few minutes to peruse the library and select an independent reading text. Depending on how your library is laid out, this process may be more easily managed by sending small groups of students to check books out.
- Once everyone has a text, remind students that “reading is thinking” and that good thinking requires certain conditions. Create a chart titled “Rules for Independent Reading.” Collaborate with the class to generate a short list of rules for independent reading time. Your list should include
 - » Read silently.
 - » Stay seated. Once independent reading has begun, there should be no moving around the room.
 - » Keep quiet. The only talking in the room should be the whispering conversations, also known as “conferences,” between a teacher and a student.
 - » Read (everybody) the whole time.
- Tell students that, during the closing meeting, the class can discuss how well it did at maintaining an environment conducive to independent reading.

Scaffolds and Modifications

- Reading: Modeling reading strategies.
- See “Scaffolds and Modifications: Descriptions and Use” in the Appendix for more information on these and other options.



WORK PERIOD

- Begin independent reading. Given that today is the first day for independent reading, it will be important for you to model appropriate behaviors by reading as well, though you should balance this with checking in with your students. Students should read for about 15 minutes.

- **Check for understanding:** Periodically circulate as students read and check in with any who appear to be having any difficulties. You may use these conferences to get ideas for mini-lessons that would help students with their independent reading.



CLOSING MEETING

- Debrief the independent reading time.
- Create a two-column chart titled “Independent Reading: Problems and Solutions.”
- Ask students to help you generate a list of challenges that arose during the independent reading time and list these in the “Problems” column to the left. Then collaborate with students to create possible solutions for each problem and place these in the column to the right. Again, use this time to gather ideas for any mini-lessons that might benefit your students. (For example, if students describe having difficulty figuring out what was going on at the beginning of a book, you might model your own thinking as you open an unfamiliar book. What kinds of questions do you ask yourself? How do you start piecing together the setting?)
- Remind students that they should bring their independent reading text with them to every class.





SESSION 5

Supporting Independent Reading Through Book Recommendations

AGENDA

- Students will understand the importance of book recommendations to the life of a reading community.
- Students will participate in a brainstorming discussion about the things they already know about book recommendations.
- As a class, students will review model book recommendations, examining how they begin, what the writer does in the recommendation, and how they end.
- Students will begin crafting their own book recommendation and will become familiar with the expectations for writing regular book recommendations as part of class.

Teaching Note: Writing regularly about their reading can be a powerful aid to students' comprehension abilities and general reading engagement. There are a number of online forums, including sites such as GoodReads and Amazon, where individuals can publish and read reviews about books. These forums exist to give readers a place to share responses to books they have read and give them access to other readers' reviews as they search for new reading material. This session can be easily adapted for digital use or for a classroom-based alternative to these book forums.

Teachers may wish to use reading letters, either *instead of or in addition to* book recommendations, to carry on conversations with students about their independent reading. Reading letters require students to write occasionally to the teacher about what they are reading and allow the teacher to respond to students' thoughts, questions, and observations. An optional session introducing reading letters (Session 5-A) immediately follows this session.

Learning Objectives

- Students will read and identify common features of book reviews.
- Students will write their own book review.

Guiding Questions

- How can book recommendations support our reading?

Materials

- "Independent Reading: Problems and Solutions" chart
- New chart titled "What We Know About Book Recommendations"
- Model book recommendations to display or distribute
- Copies of "Book Recommendation" form

THE FIRST TEN MINUTES

- Remind students that after this week, they'll typically spend the first ten minutes of class on independent reading. For this session and the next, however, they'll spend the first ten minutes on writing fluency work. The first part of the focus lesson will be devoted to independent reading.
- Continue the writing fluency work with Day 4, Showing, Not Telling.

Day 4

Showing, Not Telling

- Remind students of the previous session's focus on showing, not telling, and the goal of these fluency exercises. Encourage students to have fun and try new things.
- Consider taking a moment to allow students to share strategies that worked well for them in their earlier attempts. Then instruct them to revise one of the following *tell* sentences into a *show* paragraph (or more, of course!):

It was the worst thing that ever happened to me.

or

The movie was amazing.

- Give students the following instructions and reminders:
 - » Write as much as you can during the time given. The focus is on getting ideas and details down on the paper, rather than on getting the grammar and punctuation perfect. Keep writing instead of editing what you have written.
 - » Pay attention to organization, but not so much that it limits your writing. Stream of consciousness is better than a blank page.
 - » If you are struggling to get started, try changing the prompt a little. Change “he” to “she”; “cat” to “dog”; “worst” to “best” and see if it helps.
- Have students write for 5-10 minutes.
- Afterward, have students chart their word count in the back of their journals. Allow a moment for one or two students to share some strong showing sentences.

FOCUS LESSON

- Briefly review the ideas captured on the “Independent Reading: Problems and Solutions” chart that students generated in the previous session.

Scaffolds and Modifications

- Reading: Modeling reading strategies.



- Begin the focus lesson with at least 10 minutes of independent reading. (Remind students that they should bring an independent reading text to every class.)

- After students have read for about 10 minutes, ask if they have any additional difficulties to add to the list from last session, and brainstorm possible solutions.
- Suggest to the class that book recommendations play an important role in any reading community's life—be it a “real” community or a virtual one. Indeed, one of the best ways to find books you like is to find out what other people think about the books they are reading.
- One simple way to do this in the classroom is to encourage students to craft book recommendations. These recommendations can be posted in the classroom library much like they are displayed in a bookstore—on the walls or shelves, on cards that sit on top of bookshelves, in book displays where they sit alongside a copy of the book they describe. They can also, of course, be compiled in a class forum or shared document online.
- Ask students to turn to the next blank page in their notebooks and to title the page “Book Recommendations.”
- Ask students if they have ever read a book recommendation before—perhaps in a bookstore where bookstore employees have posted short blurbs endorsing a text or maybe online on a site like Amazon. Ask volunteers to say what they know about recommendations and the kinds of things readers write in them. Jot these items on a chart titled “What We Know About Book Recommendations.”
- Next, display or distribute copies of some model book recommendations. This will ensure that students have a connection with the content and will help expedite their understanding of the form. You can find model book reviews on GoodReads or Amazon, as well as most of the websites listed in Session 3.
- Read two or three sample reviews aloud to the class. Use the following questions to guide students' study of these models:
 - » What do readers do in book recommendations (or book reviews)?
 - » How do they begin?
 - » How do they end?
 - » What do they do in the middle?
- Jot these questions on the board. Use these questions to drive the class's discussion about each of the examples. Capture the class's answers to the questions on the “What We Know About Book Recommendations” chart.
- If you've distributed copies of the examples, encourage students to annotate and paste or staple them into their notebooks. (You can facilitate the annotation work by marking up your own copy on the display.)
- Explain to the class that a book recommendation is an important kind of reading response work—a written extension of the book discussions lifelong readers regularly engage in and a resource for readers who are searching for new material.
- Display a copy of the “Book Recommendation” form for the class to see. (A copy-ready version of this form can be found in the Appendix.)

Book Recommendation

Title: _____

Author: _____

Genre: _____

Recommendation: _____

Recommended by: _____

- Highlight the contents of the form.
- Review the “What We Know About Book Recommendations” chart and then collaborate with the class to fill out a sample “Book Recommendation” for a shared reading text or another well-known book. During this collaboration, be sure to refer students to the “What We Know About Book Recommendations” list.

WORK PERIOD

- Distribute copies of the “Book Recommendation” form to students and give them time to craft or begin crafting their first review. Students can choose to write about a book they’ve completed recently or about one they remember well from past reading.
- Use this time to confer with students about this work. Be sure to refer them back to the models and the “What We Know About Book Recommendations” chart for ideas (including ideas for leads and conclusions) and answers to the questions they raise.



Scaffolds and Modifications

- Writing: Student exemplars.
- If students need to see additional examples, share samples from a previous year or from other class periods.

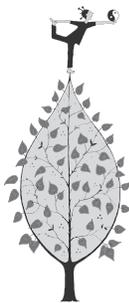


CLOSING MEETING

- Reconvene the class and invite two or three volunteers to read aloud the recommendations they crafted during the work period, then collect their writing. If students completed the recommendation in their notebook, have them add it to the table of contents. Be sure to skim through students’ work.
- Afterwards, take a few minutes to introduce students to expectations for writing book recommendations. (How many recommendations does each student have to write and how often? When and how often do they have to turn them in?)
- Finally, show students how the book recommendations will “live” in the classroom library. One approach to this is to create a “Book Recommendations” notebook, webpage, or shared document. Divide it by genre. Publish students’ recommendations in this and schedule a ten-minute book recommendation reading time each week where a student or the teacher reads one or two recommendations aloud to the class. Interested students would enter author and title information in the “Books I’d Like to Read” list they maintain in their notebooks.
- Consider having your students create and use a Goodreads.com account. This is an online forum that students can use to review and post book recommendations. There are many other benefits to using GoodReads as a class: In addition to allowing members to add each other as friends—and thus see each other’s reading activity—GoodReads allows students to manage their “To Read” list and keep it accessible at all times, to set reading goals, to write reviews of books where fellow students can read them, and to easily track the number of books and pages they’ve read.

Scorable Moment: Formative





SESSION 5 - A (OPTIONAL)

Reading Letters: An Introduction

AGENDA

- Students will be introduced to the concept of the reading letter.
- Students will use the model reading letter to “notice” different elements of the letter structure.
- Students will understand the rationale for writing reading letters on a regular basis.

Teaching Note: Teachers may wish to use reading letters, either *instead of or in addition to* book recommendations (Session 5) to carry on conversations with students about their independent reading. This session is offered in support of that choice.

Reading letters can be a great way for students and teachers to carry on a dialogue about a student’s reading life. If a teacher chooses, reading letters can also be an important staple of the independent reading work that carries through the entire year.

Through the conversations generated in these letters, students are given the opportunity to think alongside a proficient reader. During these exchanges, teacher and student consider topics and problems that arise during the course of an individual’s independent reading life.

Students will write their first “reading letter” during this session. Because you are trying to establish letters as an important and regular part of the reading work they will do in class this year, it is important that you read and respond to each of the letters written today before the next session.

In preparation for the focus lesson, you will need to create a display version of the sample reading letter. You can use the letter on the next page as a model or write one for another book.

Learning Objectives

- Students will communicate their thoughts, questions, and commentary about their independent reading through a reading letter.

Guiding Questions

- What are some things you can write about in a reading letter?

Materials

- Sample reading letter (chart version)
- Chart paper
- Copies of the “Guideline Letter”
- Glue or tape for each table

THE FIRST TEN MINUTES

- If you are using this session in place of Session 5, begin class today with the fluency work in Session 5. If you are using it in addition to Session 5, begin class today with at least 10 minutes of independent reading.

FOCUS LESSON

- Explain to students that on a regular basis (whatever schedule you prefer) they will be writing a letter to you in their notebook.
- This letter will be a way for students to share their thoughts about their reading and for the teacher to remain informed about each student's reading and thinking.
- Explain that you will write back to each student frequently and that your letter to them will appear in their notebooks as well.
- Read the letter you wrote to your students, which you have written on chart paper or displayed in some fashion. You can use the letter shown here as a model or write one for another book.
- If you used this letter as a model, you made remarks about several things including reflections about the story, comments about the author's craft, and your own use of reading strategies (for example, making connections to personal experience, creating mental images). Ask students what they notice about the letter. Students should mention details from the following categories:
 - » How the letter was written, for example: An opening ("Dear Class").
 - » The date in the upper, right corner, month capitalized, etc.
 - » Indenting for paragraphs.
 - » A closing.
 - » Your thinking about the book in the letter—for example, a comment about the author's writing.
 - » Comments about how you felt about the story.
 - » Your thoughts about a character.
 - » Commentary on your use of reading strategies—for example, connecting to personal experience or to issues you see around you in society (like in the news).
 - » Creating "pictures" in your mind.
- Review with students what they "noticed" about the letter.
- Explain to students that this is a model for how they will write their own letters. These letters back and forth will provide a kind of behind-the-scenes conversation between the teacher and the students.
- Answer any questions students may have about the letters.

Sample Reading Letter

Date _____

Dear Class,

I've been reading Sandra Cisneros' book, *The House on Mango Street*. It's a really cool book. It's about this girl named Esperanza—she must be 12 or 13 years old. The book is a collection of 40 or so little chapters. It's set up like a collage rather than a novel. Some chapters are stories; others are descriptions of people or places. The book is this little bundle of short writing pieces that, when taken together, give you a sense of what Esperanza's life was like during a year when she lived on Mango Street.

I love the way Cisneros writes. The book makes me think of my own childhood—the kids I grew up around, the street I lived on. She's a poet and you can really tell when you read this book. She uses lots of similes and metaphors that help you see in your mind what she's writing about on the page. Two of my favorite similes are ones she used when she was describing this little kid named Angel Vargas falling out of a tree or off the roof of his house or something: "and nobody looked up not once the day Angel Vargas learned to fly and dropped from the sky *like a sugar donut*, just *like a falling star*, and exploded down to earth without even an 'Oh.'"

I'm really enjoying this book because I love the way Cisneros writes and I love the way the little pieces all work together. I hope you are enjoying your reading too.

Take care,

Your Teacher

WORK PERIOD

- Distribute your version of the "Guideline Letter" (a sample letter is shown below).
- Ask a volunteer to read the letter aloud.
- Explain to students that they will be writing reading letters on a regular basis and that this note provides guidelines or tips for things a student can write about in a reading letter.
- Tell students that you'd like them to start their first letter to you now.
- They should turn to the next blank page in their notebook and be sure to enter the appropriate information in the table of contents so that you can find the letter.
- Tell students where to place their notebook when they finish their letters, so that you can read them and write back.
- Students should work on their reading letters.

Guideline Letter

Date _____

Dear Student,

This year, we will write letters to each other about our reading, about reading like writers, and about our writing. Our letters will help you learn more about reading and help me learn more about what it is you want and need to learn.

When you write reading letters in your notebook, you might do one or more of the following:

- Tell what you liked or didn't like about a book or article.
- Tell what you liked or didn't like about the author's craft—what you think about the way he or she writes.
- Talk about the reading strategies you used to solve a problem that arose during your reading.
- Write predictions about what you think is going to happen next in a story.
- Connect the book to something else you've read lately, either in or outside of school.
- Ask me questions.
- Ask me for advice or recommendations.
- Write about something in the book or article you thought was funny, interesting, or surprising.
- Connect the book to what's happening in the world around you. How does the text help you think about a particular problem or situation? What does it remind you of?

You should write to me once a week. The letter is due when you are scheduled to turn in your writer's notebook. It is important that your letters are easy to read, so please take your time and do your best thinking.

I look forward to reading your letters this year. Let me know if you have any questions.

Take care,

Your teacher

P.S. Please be sure to respond to each of the questions and comments I write back to you. I promise to do the same for you. This will ensure that our "conversations" are relevant to the things you need and are thinking about.

- Connect the book to something else you've read lately, either in or outside of school.
- Upon finishing, a student should begin reading independently. Consider conducting conferences with students during this time.

CLOSING MEETING

- Ask students to get with a partner and read their letters aloud to each other.
- Remind students to deposit their notebooks with the finished letters in the appropriate place. Try to read and respond to these letters before the next session.
- Point out that everyone wrote a letter on the same day the first time around. Explain to the class that from now on you will read and respond to the letters when you pick up writer's notebooks on a set schedule. If you have not already established this schedule, take a moment to set it with students now—once every two weeks is a common approach. Consider staggering due dates between classes to prevent an overload of notebooks.



SESSION 6

Setting Goals for Independent Reading

AGENDA

- Students will understand the expectations for independent reading and the importance of the relationship between reading and achievement.
- Students will set personal goals for reading for the next marking period using the “Goals for My Reading Life” form.
- Students will learn how to create and maintain a reading log.
- Students will understand how to use the reading log as a way to track progress toward meeting their reading goals.

Teaching Note: Prior to class create a chart titled “Expectations for Independent Reading.” This chart should include, but not necessarily be limited to, the following items:

- » Choose “just right,” interesting reading materials.
- » Have an independent reading text in class each day.
- » Write book recommendations (and/or reading letters).
- » Read *deeply*—identify favorite genres, authors, and topics and read lots of these texts.
- » Read *widely*—try new genres, authors, and topics during the course of the year.
- » Read the equivalent of at least 100-150 pages each week (20,000-30,000 words).
- » Read at least one million words this year (20-30 books).
- » Maintain and use a “Books I’d Like to Read” list.
- » Maintain a reading log.

Learning Objectives

- Students will begin to set and track reading goals using the goal-setting form and the reading log.

Guiding Questions

- What goals will you set for your reading life?
- Why set reading goals?

Materials

- New chart titled “Expectations for Independent Reading”
- Copies of “Goals for My Reading Life”

- If you wish to maintain student portfolios this year, be sure to leave time either in the closing meeting of this session or in the focus lesson of the next session to introduce these to students.

THE FIRST TEN MINUTES

- Let students know that they will have time for independent reading during class today. For now, continue with fluency writing, Day 5, Showing, Not Telling.

Note: This is the last embedded portion of the fluency work. After this point, the teacher will need to turn to *Developing Fluency in Writing* for further exercises, prompts, information, and recommendations on how to continue the fluency work throughout the year.

Day 5

Showing, Not Telling

- Remind students of the previous session's focus on showing, not telling, and the goal of these fluency exercises. Encourage students to have fun and try new things.
- Consider taking a moment to allow students to share strategies that worked well for them in their earlier attempts. Then instruct them to revise one of the following *tell* sentences into a *show* paragraph (or more, of course!):

He was hardworking.

or

It's my favorite thing to do.

- Give students the following instructions and reminders:
 - » Write as much as you can during the time given. The focus is on getting ideas and details down on the paper, rather than on getting the grammar and punctuation perfect. Keep writing instead of editing what you have written.
 - » Pay attention to organization, but not so much that it limits your writing. Stream of consciousness is better than a blank page.
 - » If you are struggling to get started, try changing the prompt a little. Change “he” to “she”; “cat” to “dog”; “worst” to “best” and see if it helps.
- Have students write for 5-10 minutes.
- Afterward, have students chart their word count in the back of their journals. (See *Developing Fluency in Writing* for guidelines on charting progress.) Allow a moment for one or two students to share some strong *showing* sentences.
- Have each student select one “Showing, Not Telling” journal entry that they especially want you to read and respond to.

Wrapping Up Five Days of Fluency Writing



- Read through the entries your students selected for you to read and respond to. If you have time to read more entries, do so. Begin to track trends in your class. What are students struggling with? What is going well? Taking a quick, weekly inventory of what students are doing will give you ideas for brief, targeted writing lessons that will benefit your class the most.
 - Take note of word count. What is the range for the class? Are you noting any day-to-day increases yet?
 - Review some of the follow-up activities listed in Part 3 of *Developing Fluency in Writing* for possible use with students.
 - Prepare students to share their work more extensively next week. Plan to allow more time for peer editing exchanges. Also, tell students that you will start selecting strong examples of good work to share with the class more regularly. As you plan for sharing, keep the following in mind:
 - » Do not force things. With continued fluency work, you will find many opportunities to highlight student work.
 - » Focus on examples of what to do, rather than what not to do.
 - » Vary the student work you are sharing. Try to share different students with diverse styles and interests.
 - » Create opportunities for students to submit work they are proud of, perhaps to share beyond the classroom.

Scorable Moment: Formative

- Notebook Check



FOCUS LESSON

- Review the contents of the “Expectations for Independent Reading” chart with the class (see teaching note above for details). Point out to students that the 20,000-30,000 word goal for each week’s reading comes from research that suggests that a student who reads 200 words per minute, 25 minutes per day, 200 days per year will read 1,000,000 words per year. Research suggests that students who read 1,000,000 words per year not only do well on measures of reading achievement, but also experience adequate vocabulary growth and are more inclined to become lifelong readers.
- Work with the class to revise or refine items on the chart and to add new ones.
- Display a copy of “Goals for My Reading Life” for the class to see and distribute copies to students. (A copy-ready version can be found in the Appendix.)
- Use this time to review how to fill out the goals sheet. Be sure to show students how they can use the charts to generate ideas for answers to the “Goals” questions.

Name: _____

Goals for My Reading Life

The _____ marking period

1. Big Goals

- How many books (or book equivalents) will I read this marking period?
- How many pages will I read each week?

2. What I'm Going to Read

- List the titles of books I plan on reading this marking period:
- List one new genre or author I will try this marking period:
- List one topic I plan on reading more about this marking period:

3. Where, When, and How Often

- Where will I read during this marking period?
- When will I read?
- How long will I read each day?
- How many days will I read each week?

4. What reading strategies or reading habits do I want to develop this marking period?

(Continued)

(page 2)

End of Marking Period Self-Assessment

1. Which of my goals did I meet?

2. What goals did I fail to meet?

For each of these write a couple of sentences explaining why you didn't achieve that particular goal.

- Take a moment to stress the value and function of the “Books I’d Like to Read” list. Point out that this list is a tool that serves the same function as a bedside table for some readers: it is a place to store up titles or books that are “next in line.” Remind the class that readers constantly have their eyes open for “next” texts. A “Books I’d Like to Read List” is a way to prevent aimless and unproductive castings around for new reading materials. It’s a planning tool.
- Explain that at the beginning of each marking period, each student will fill out a new goals sheet, and that at the end of each marking period, students will take a few minutes to review their goals statements and reflect on their efforts to meet them.
- Answer any questions students have about the “Goals for My Reading Life” forms.
- Give students time to complete the form and set a deadline for submission. You may decide to photocopy these to keep a set for yourself. Return the forms to students during the next session and have them attach the form to a page in their notebook or save it for their student portfolio (see *Creating a Student Portfolio*).

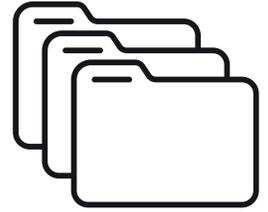
WORK PERIOD

- Ask students to take 5-10 minutes to fill out their first “Goals” sheet. Use this time to confer with students and help them as needed.
- Afterward, students should use the remaining time in the work period to read or write book recommendations (or reading letters).

CLOSING MEETING

- Display the “Goals for My Reading Life” for the class to see once again.
- Run through the questions, asking for volunteers to offer remarks about how they answered each item.
- Reiterate the importance of taking these goals statements seriously. *A person’s reading life is his or her own to create.* Goals sheets can be powerful tools for making a reading life vital.
- Tell students that midway through each marking period, they’ll have a chance to review their progress towards meeting their goals in order to make decisions about whether or not they need to adjust the ways they’re reading.
- Note: Take a moment to locate the appropriate date for “Reading Goal Review” on your calendar, mark it, and share it with the class. It can be easy to overlook once classwork is underway.
- Wrap up the session with a review of the reading log:
 - » Show students how to set up a “Reading Log” in their notebook. They should be sure to enter it in their table of contents. You may decide to distribute sticky notes so that students can flag this page. Use the model on the next page to guide your efforts.
 - » Notice the column titled “Date Completed/# of Pages Read.” This column is a place for students to record, and receive credit for, the reading of texts that did not require a “cover-to-cover” experience. Be sure to point out that reading sections of several texts for specific purposes is not the same as skipping aimlessly from book to book to book. The former often indicates purposefulness and interest; the latter can indicate confusion or disengagement.
- After students have set up the reading log, including proper headings, creating the grid, etc., demonstrate how to make an entry.
- Answer any questions students have about the log.
- Remind students that the reading log is a tool to be used in conjunction with the “Goals” sheets. Students track their reading in the log and then use the log to evaluate their progress toward their goals.
- If you plan to use student portfolios this year, consider introducing them at this time using some version of the information in the section that follows. Review *Creating a Student Portfolio* (see *Book 3: Correctness* resource guide) in advance to be sure you have thought through some of the important questions for portfolio work.

If you plan to use student portfolios this year, consider introducing them at this time using some version of the information below. Review *Creating a Student Portfolio* (see *Book 3: Correctness resource guide*) in advance to be sure you have thought through some of the important questions for portfolio work.



Kicking Off Student Portfolios

- Explain to students that a *portfolio* isn't a collection of every single thing a person has done—rather, it is a deliberate selection of a person's work meant to show or demonstrate something to an audience. Tell them that for this class, they'll be putting together portfolios over the course of the year for a few specific purposes:
 - » To demonstrate how their skills have grown over time and to showcase their best work.
 - » To allow them to reflect on their strengths and needs.
 - » To help you, the teacher, make well-informed instructional, grading, and feedback decisions to help them grow.
 - » To help you, the teacher, reflect on your own instruction— basically, to see if what you're doing is working well or not.
- Point out that all of these things, even the teacher-related goals, are ultimately about helping the students.
- Briefly discuss a list of the types of things that will be a part of student portfolios. (Consider displaying this list, or, if you have a handout of specific items, providing it to students at this time.)
 - » Materials for comparison
 - Baseline writing tasks and any other pre-assessment material: early-year writing that students and teachers may use to compare with later pieces.
 - Pre-test and post-test scores, if applicable.
 - » Exemplars of student work
 - Final drafts of student writing from each genre (argument, narrative, informational/explanatory).
 - » Goals, reflections, and self-assessments
 - Student reflections (or submission sheets) for each exemplar paper explaining what skills it demonstrates, what was learned, and what needs improvement.
 - Writing (including independent writing) goals, self-assessments, and reflections.
 - Error journal goals, self-assessments, and reflections.
 - Reading (including independent reading) goals, self-assessments, and reflections.
 - Speaking and listening or group work goals, self-assessments, and reflections.
 - » Additional selections that demonstrate work (or specific skills) the student is proud of.
- If you are providing notebooks or folders for students to use, hand them out at this time and give students instructions for where to put their names. If students will be creating digital portfolios, be sure to give students time to set these up to your specifications.
 - » You may wish to emphasize the purpose once again by contrasting it with students' literacy notebooks: “*This* is your composition notebook, where we'll do most of our in-class writing and drafting, take notes, do thinking work, and build our error journals. *This*, on the other hand, is our portfolio and over the course of the year, we'll fill it with examples of our best writing, reflections on our work, and other pieces that show who we are becoming as writers.”

- Emphasize that students should hold onto all of the writing work they do over the course of the year, especially papers that have been returned to them with feedback, in order to supply the content of the portfolio and the basis for thoughtful reflections. They won't necessarily put all of that work in the portfolio, but they may find that they wish to. Over the course of the year, remind students regularly to keep each piece of writing, even if they are not proud of it at the moment. It may help them demonstrate their growth later in the year.
- If you have already determined what the final contents of the student portfolio should be, consider passing out the list at this time. (See *Creating a Student Portfolio* for an example of such a list.)
- Answer any questions students have about portfolio work for the year, then tell students where in the classroom they are expected to keep their portfolios for easy access (if you are working with physical portfolios).
- Consider providing time, between units perhaps, for students to check in with their goals and to begin pre-selecting potential portfolio pieces. Any time students fill out a goal-setting sheet or reflection, like the "Goals for My Reading Life" or "End of Marking Period Self-Assessment," this can go straight to the portfolio. You may check the "portfolio-in-progress" any time you wish to see the current state of student work.

PART 2

Introduction to Text-Based Inquiry

The second part of this study is designed to serve as an orientation (or reorientation) to the essential practices and principles of text-based work. Here, students will work on two pieces of short fiction: Jhumpa Lahiri’s “Interpreter of Maladies” and Nadine Gordimer’s “Which New Era Would That Be?” The work in this study is designed to provide students with an opportunity to deepen their understanding of the kinds of work people do with texts in English. Specifically, the work in this unit provides students with an opportunity to experience the practices of close reading as well as interpretive work distinguished by clear interpretive statements that are supported by compelling explanations and anchored in specific moments in the text. This type of interpretive work falls under the category of argument, as students learn to stake out a clear position and build a careful case for it.

Work with each text in the module is marked by a cycle that includes

- An essential round of comprehension work, followed by small- and large-group meetings and discussions dedicated to ensuring that students know the text well.
- The introduction of clear interpretive tasks.
- Small-group and large-group discussions that are linked to interpretive tasks and that support and dovetail with note taking and writing tasks.
- The writing of formal interpretive papers distinguished by clear interpretive statements that are supported by compelling explanations anchored in specific moments in the text
- “Step-back” work, woven into the module after comprehension and interpretive work, designed to help students understand and manage the different demands posed by comprehension and interpretation tasks.

The teacher’s primary role during this work is to support students through the different parts of the cycle. Modeling and adept facilitation of class discussions should characterize much of the instruction. Over the course of this unit, we also recommend that students be introduced to vocabulary practice and the work of the error journal as well.

A NOTE ON DISCUSSION

There is a significant body of research on intelligence and the role of socialization in its development. A concise distillation of this work might read as follows: People don't get smarter by themselves. *To get smarter, people have to interact with other people through writing and discussion.*

Interpretive work is difficult. For many students, it will seem very unfamiliar, even though they build interpretations, often quite compelling ones, daily. The academic context can seem disorienting, though, and a large part of this module's work is devoted to beginning the process of demystifying what interpretive work looks like in this context. If students are not permitted to try out interpretations and to talk back to other students' interpretations, they will remain mystified. In short then, *students talking to other students in productive ways is essential to the development of their interpretive capacities in academic contexts.* Classrooms where students are silent, or where students are reduced to remembering and reciting other people's interpretations, are antithetical to this process.

In addition to establishing clear expectations for what counts as effective talk, one way a teacher scaffolds the conversations in the classroom is by moving students from small-group discussions, where students work with one or two other students, into whole-group discussions. Guiding students through focused reflection exercises that encourage them to look at, discuss, and think carefully about how to tackle comprehension and interpretive tasks is another essential role the teacher will take in this work.



SESSION 7

Introducing “Interpreter of Maladies”: Comprehension Work

AGENDA

- Working independently, students will read “Interpreter of Maladies,” marking the text and making notes in the margin of their student reader.
- Students will work with partners to ensure they have a basic understanding about who the characters are and what happens in the story.

Teaching Note: The aim of the first two sessions of this study is to lead students through some careful comprehension-level work with “Interpreter of Maladies.” This comprehension work is a critical first step that prepares students for the interpretive work that follows. The session begins with students reading the text independently and culminates with students working collaboratively to recount essential information about characters and plot.

A few things to remember about comprehension work in this and in all other Inquiry By Design studies: First, brief is best. Students will spend a significant amount of time reading (and re-reading), discussing, and writing about the stories in this unit. A brisk pace during the comprehension phase is an essential part of keeping this work fresh and engaging. Second, as with learning in general, comprehension skills are most effectively developed in highly social settings that feature significant amounts of intense and focused discussion. Opportunities for these kinds of discussions among students shape the work that follows.

Learning Objectives

- Students will read and demonstrate a basic understanding of the characters and events in “Interpreter of Maladies.”

Guiding Questions

- Who are the characters in the story?
- What are the important things that we learn about each of the characters?
- What big events happen in the story, and in what order do they happen?

Materials

- “Biographical Sketch: Jhumpa Lahiri”
- “Interpreter of Maladies” by Jhumpa Lahiri
- New chart titled “Interpreter of Maladies: Comprehension Questions”

THE FIRST TEN MINUTES

- For the remainder of this and future units, plan to spend at least the first ten minutes of class in independent reading. Remember that independent reading is a vital practice for your students that supports their vocabulary, background knowledge, comprehension, and even their grammar and punctuation, among other things.
- Occasionally, or on set days of the week, you may wish to use the beginning of class for some of the following activities. These may also follow independent reading as time allows:
 - » Review or selection of vocabulary words (see introduction of this unit or *Building Vocabulary* guide).
 - » Independent writing or writing fluency practice (see *Developing Fluency in Writing* guide).
 - » Error journal practice or mini-lessons (see *Constructing an Error Journal*).
- In the remaining sessions, the first ten minutes are indicated with an icon only.

FOCUS LESSON

- Explain to students that during the next several sessions they will work with Jhumpa Lahiri’s “Interpreter of Maladies.” The work with this story is designed to help students develop their understanding of what it means to do close and careful interpretive work with texts in English.
- There are a couple of important objectives to highlight for students:
 - » On one level, we are studying these stories because they are complex, interesting stories that are worth reading and discussing on their own.
 - » On another level, we are studying these stories because they offer opportunities to stretch important skills in our reading, discussing, and writing. Specifically, we’ll be looking at how we read for understanding, how we construct an interpretation of a story, and how we build an *argument* to support our interpretation.
- Have students turn to the short biography of Jhumpa Lahiri in their student reader. Take a minute to review this with the class before moving on to the text. Ask students to make a few quick predictions about what they expect in the text based on the biographical sketch.

Biographical Sketch

Jhumpa Lahiri

Jhumpa Lahiri was born in London in 1967 to Bengali parents and then moved to the United States at the age of two. She received multiple degrees from Boston University, including an M.A. in English, an M.F.A. in Creative Writing, an M.A. in Comparative Literature, and a Ph.D. in Renaissance Studies.

Lahiri struggled for many years as a fiction writer before she was awarded the Pulitzer Prize for Fiction for *Interpreter of Maladies*, her debut collection of short stories that was published in 1999. These stories explore themes related to the struggles of Indians and Indian immigrants at the intersection of colliding cultures. Commenting on what interests her as a writer, Lahiri said “I think that secrets interest me as a writer. Everyone of us has secrets. That creates an interesting tension.”

Her next collection of short stories, *Unaccustomed Earth*, skyrocketed straight to the #1 spot of The New York Times bestseller list in 2008. She is also the author of two novels: *The Namesake* and *The Lowland*.

- Point out that the work of this session will be devoted to a “getting oriented” reading of “Interpreter of Maladies.” This kind of work is often referred to as “comprehension” work.
- Write the following three comprehension questions on the board:
 - » Who are the characters in the story?
 - » What are the important things we learn about each of them in the story?
 - » What big events happen in the story and in what order do they happen?
- Tell students that during this session you would like them to read this text independently. Encourage students to use the questions on the board to guide their reading.

Note: Inquiry By Design often encourages teachers to read a text aloud the first time a class encounters it. Even at twelfth grade this is sometimes appropriate. A modified alternative is to read the text aloud for five minutes, give students a moment to chunk and annotate (or turn and talk), and then ask them to finish reading independently.

- Point out that at the end of the reading, students will have time to work on the three questions in small groups.
- As they read, students should make notes in the margins of their student reader and mark places in the text that might help them answer the questions. If you wish to introduce a set of marks for annotation, this would be a good time to do so, though we often find that simple works best (*, !, ?, etc.)

WORK PERIOD

Scaffolds and Modifications

- **Reading:** Read-aloud, modeling reading strategies.
- See “Scaffolds and Modifications: Descriptions and Use” in the Appendix for more information on these and other options.



- Students should begin reading, independently, “Interpreter of Maladies.”
- Remind students to mark places in the text or to make brief notes in the margin that pertain to the comprehension questions on the board.
- During this time, encourage students to notice and mark new or unfamiliar words, either for their own word lists or for the class to examine together.

(See *Building Vocabulary* for more details on how to incorporate vocabulary instruction on a regular basis.)

CLOSING MEETING

Scaffolds and Modifications

- **Speaking and Listening:** Discussion norms, goal-setting and reflection, sentence stems/frames.



- After reading, give students time to convene in groups of two or three to work on the questions on the board. While students are collaborating with each other, they should write down the answers to these questions in their notebook. They should title this entry

“Interpreter of Maladies’: Comprehension Questions.”

- Monitor students’ work at the end of the period to determine whether or not they understand the story, reviewing literacy notebooks if necessary. Whenever possible, respond to students’ questions by redirecting them to the text with prompts like “See if you can find any moments in the text that might help you answer that,” or “Review some of the places that you and your group members marked in the text to see if that helps.” Remember that students will continue to interact with and reread the text, so they do not need to be experts on it at this moment. Instead, use this time to determine whether or not a whole-class rereading is appropriate in the next session.
- Next, as a whole group, facilitate a shared response to these same comprehension questions. Capture student responses on a chart or another display also titled “Interpreter of Maladies’: Comprehension Questions.” As students share their responses, be sure that they support their answers with evidence from the text and provide page and line numbers for reference.
- Remember that the spirit of this session’s work is brisk rather than comprehensive. At this point, you’re just checking to see if students have a surface understanding of the story. Let students know they will have an opportunity to explore this text in greater depth during the next session.

Scorable Moment: Formative

Notebook Check





SESSION 8

“Interpreter of Maladies”: Chunking the Text

AGENDA

- Students will reread “Interpreter of Maladies,” marking the lines or moments they deem most important.
- As a class, students will decide how to divide the story into sections or “chunks.”
- Working in small groups, students will create a T-chart for each chunk that lists the most important moments and explains *why* those moments are the most important.
- Working as a whole class, students will negotiate a master version of these T-charts.
- Students will reflect on the comprehension work they did by composing a quick write and participating in a short discussion.

FOCUS LESSON

- Explain to students that during this session, they will deepen their understanding of the story by way of a “chunking” exercise designed to help them identify and focus on the important moments in the story.
- Tell students that expert readers reread a complex text multiple times in order to fully comprehend it. Point out that the more familiar students are with this text, the more likely they are to have success with it.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



Learning Objectives

- Students will learn or review how to chunk a text for comprehension work and then complete the chunking work for “Interpreter of Maladies.”

Guiding Questions

- How can dividing the text into chunks help your comprehension of it?

Materials

- Copies of “Interpreter of Maladies’: Chunking the Text”
- Chart paper or other display
- New chart titled “Chunking the Text: What We Did and Thought About”

- Have students reread “Interpreter of Maladies.” As students reread, ask them to mark the moments *that seem most important to the unfolding of the plot*. For example, these may be moments that are marked with tension or conflict, where an event or a character’s action is unusual or unclear, or where the time shifts or the setting changes.

Note that this rereading will be a different experience from the first read—this time, students are not reading to find out what happens, but to take a closer look at the structure and the events within the story. They also approach the text with a clearer understanding based on the shared comprehension work from the previous session.

- After students have finished reading, ask them to work with a partner or in trios to divide this story into a series of 4-6 “chunks.” To do this, have students look for natural breaks, divisions, or shifts in the story. Dividing the text into these chunks will give students a set of smaller sections to work with that will allow them a new view of the text—a macro-level view that will eventually make the content and sequence of the text clearer.
- When the small groups have completed this work, reconvene the whole group and negotiate a “whole-class” chunking of the story. (Note: The goal here is practical. It isn’t to create a definitive “best” way to subdivide the text, but simply to create a shared reference for the class.)
- When facilitating this work, be sure to ask students for explanations about why they decided to chunk it a certain way. Work with the class to agree on how to number these chunks for easy and clear referencing. Students should number the chunks in their reader as well.

WORK PERIOD

- Place students in pairs or trios.
- Display a copy of “Interpreter of Maladies’: Chunking the Text” and distribute copies to students. (See Appendix for a copy-ready version.)
- Review the assignment with the class.
- Depending on the support you think your students need, consider leading the whole group through this task for the first section/chunk.

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, goal-setting and reflection, sentence stems/frames.



- Afterwards, answer any questions students have about that work and then give the small groups the remainder of the work period to complete the T-charts for each chunk of the story. Encourage students to jot down in their notes any remaining questions they have about the text as they read.
- Use this time to confer with groups about their work.



“Interpreter of Maladies”**Chunking the Text**

For each chunk the class identified, do the following things:

1. Create a new page in your notebook and give it a title—something like “Interpreter of Maladies” Chunk #1, Lines (1-XX).
2. Reread the chunk or section.
3. After rereading, discuss the passage with your partner(s). Create a T-chart in your notebook that looks similar to the one below. The first column should contain specific line numbers.

“Interpreter of Maladies” Chunk #1, Lines (1-XX)

Most important moments (include page and line numbers).	Why these moments are important.

After you have completed this chart in your notebook for the first chunk, move on to closely read the second chunk. Be sure to create a new page in your notebook and collaborate with your partner(s) to complete a new T-chart for the second chunk. Continue this pattern for each additional chunk.

CLOSING MEETING

- Reconvene the class and facilitate a whole-group discussion about the “chunking” exercise.
- Organize this discussion by working with the class to create a “master” version of the T-chart for each chunk. To do this, invite groups to share the moments they think are most important in each section, as well as why they think those moments are important. Capture this on a chart or another display. Allow students to share their remaining questions about the text as well. If students have questions that their peers can clarify, open that up to the class, but encourage them to keep their more interpretive questions for the discussion next class.
- Once the class has created an agreed upon “master” version for each chunk, remind students that one reason we are studying these stories is because they help us think about *how we read for understanding*. The stories and work in this unit help remind us what it means to do comprehension and interpretive work with texts.

- Critical components of this work are strategically placed “step-back” moments where students are invited to reflect on the work they have done and how they accomplished it. These reflections help students identify strategies that helped them, which will help them recall these strategies later and aid in skill transfer: Without being specifically directed to reflect on and then return to these strategies, many students will not realize the work they have done.
- **Inquiry Reflection:** Ask students to reflect back on the work they did to complete the assignment by leading them through the following cycle of step-back work:
 - » Ask students to reflect back on the work they did to complete the chunking assignment.
 - » Have them take 3-4 minutes to write down in their notebook a list that answers the following question. Ask students to list everything that comes to mind:



What are the things you did and thought about in order to complete this chunking assignment?

- » Have students take their notes to a small-group discussion with two other students. For 2-3 minutes, students should work together to share their lists. Tell students that during this share out time, they should be sure to ask questions of one another as needed and, most importantly, they should revise or add new items to their list based on the discussion. The goal here should be to leave this short meeting with a list of things they did that is as detailed and accurate as possible.
- » Finally, convene a short (3-5 minute), whole-group discussion about the “what are the things you did and thought about” question. Ask students to imagine that in this discussion they are working as a whole class to create an even more comprehensive list of the things a reader does when chunking the text and identifying and thinking about what is most important in a text.
- Create a chart to capture the list the class generates in the whole-group discussion. Title it something like “Chunking the Text: What We Did and Thought About.” Afterwards, post this list in the room so that students can consult it as needed. (You will need to refer to this chart again in Session 15.)
- Note that students may consult this chart as needed during class or independent reading. Chunking is a useful strategy for readers working back through a complex or confusing text when they realize their understanding has broken down.



SESSION 9

The Opening Interpretive Question: Small-Group Discussions

AGENDA

- Students will discuss the interpretive question in small groups.
- Teachers will set the tone for the small-group discussion by reviewing the essential elements of an interpretive response.
- Students will make final notes about the interpretive question in preparation for the whole-group discussion during the next session.
- Students will participate in a class discussion about the problems that arose during the interpretive discussion and will brainstorm possible solutions to those problems.

Teaching Note: During this session, the class will work on the first interpretive question of the study. The work on this question culminates in a whole-group discussion and is offered as an opportunity for teacher and students to “test drive” text-based work without the burden of a formal interpretive paper assignment.

The question is important for another reason as well: later in the unit, in Session 18, students will take time to study an “arc” of interpretive work composed by a student in response to the question introduced in this session. These artifacts include one student’s notes and markings of the Lahiri text, quick writes, a rough draft, and a final, revised paper. This arc is provided as an exemplar of sorts, a body of work related to a single question that the class can view together and that students can imitate.

Learning Objectives

- In small groups, students will generate an initial attempt at a claim in response to the interpretive question and mark supporting moments in the text.

Guiding Questions

- What lessons did we learn or problems did we encounter during our small-group discussions?
- What are some possible solutions to these small-group problems?

Materials

- None

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).

**FOCUS LESSON**

- Explain to the class that the work over the next two sessions will be dedicated to two discussions—a small-group discussion where students work in pairs or trios and a large-group discussion. Both discussions will focus on a single interpretive question.
- Remind students that an interpretation is a type of argument that readers make about literary texts. This might be a helpful time to quickly review certain ideas specific to argument, but this should be done briefly—make sure students have the majority of the class time available for the work period.
 - » Provide a simple definition of terms like claim, evidence, and explanation (sometimes called warrant or analysis), or prompt students for these definitions.
 - » Poll students for their ideas about what counts as evidence in making an interpretation of a story. How might a person support their claim? Jot student suggestions on the board and point out to students that they’ll be reviewing the evidence today to start forming a claim.
- Place students in groups of two or three and then jot this interpretive question on the board:

After Mr. Kapasi asks Mrs. Das if she feels pain or guilt, Lahiri writes, “She turned to him and glared, mustard oil thick on her frosty pink lips. She opened her mouth to say something, but as she glared at Mr. Kapasi some certain knowledge seems to pass before her eyes, and she stopped.”

What is the “certain knowledge” that passes before Mrs. Das’s eyes?

- Read through the question with the class and answer any questions students have about it.

WORK PERIOD

- Explain to students that the purpose of the small-group work is to give them a chance to “try out,” revise, and make notes about interpretations or responses that they will bring to a whole-class discussion during the next session.
- Set the tone for these discussions by pointing out the following things:
 - » There is not a single correct answer to this question. There are many possible responses. Some responses are better (in other words, more compelling) than others.
 - » A good interpretation clearly states a position.
 - » A good interpretation contains an explanation that is anchored in specific moments in a text.
- Allow students 5-10 minutes to skim and reread, independently, moments in the text that can help them respond to the interpretive question.

- Give the small groups time to conduct their discussions. During this time, remind them that they might review the task, the story, and their notes in order to generate and test out ideas.

- **Check for understanding:** Confer with the groups about the work during this time. Be sure to remind and model for them how to use the text during these exchanges (for example, as a reference, to read from, to point to, etc.). Also, take time to show students how to jot notes and ideas down during these discussions.

» Observe the early interpretive moves students are making: Are they especially literal or speculative? Are they based mostly on one or two pieces of support, or do they take the whole story into account? You do not need to address these needs now, but you may wish to provide instruction on them during the next cycle of interpretive work (Session 11).

» Provided students are able to generate at least some ideas for claims and some relevant evidence to support them, they should be ready to continue to the next session's work.

Scaffolds and Modifications

- **Speaking and Listening:** Discussion norms, goal-setting, sentence stems.

- **Tip:** Consider breaking up an especially long work period by checking in with the whole class in the middle. You might use questions like “What is one thing you’ve found so far?” or “What is something you or your group are having trouble with right now?”



CLOSING MEETING

- Ask students to take a minute to make any final notes in their notebooks.
- Reconvene the class and ask volunteers to describe lessons learned or problems encountered during the work period. Encourage other members of the class to respond to these items and to help brainstorm possible solutions.

**Scorable Moment:
Formative**





SESSION 10

Opening Interpretive Question: Whole-Class Discussion

AGENDA

- Students will compose a quick write response to the interpretive question using their notes from the previous session.
- Teachers will prepare the class for the whole-class discussion by reviewing the interpretive question as well as the “Criteria for a Good Discussion.”
- Students will participate in a whole-class discussion of the interpretive question.
- After the discussion, students will add any additional or new thoughts about the interpretive question to their quick write.
- Teachers and students will review the “Criteria for a Good Discussion” once again and revise or add any new items as necessary.

Teaching Note: In the field of English, one of the most common forms of argument is literary interpretation. In order for a persuasive essay to rise to the level of “argument,” it must address possible counterclaims or alternate positions. The whole-class discussion in this session is an excellent time to reinforce the importance of competing claims. While this becomes more important in the writing task (Session 13), it will help to begin drawing students’ attention to this feature early on:

- During the discussion, several possible claims will be made in response to the question—some may be very similar, while others may be quite different.

Learning Objectives

- Students will prepare their notes, quick write, and ideas in advance of a whole-class discussion.
- Students will share and support their responses to the interpretive question while clarifying, specifying, and modifying as needed.
- Students will reflect on the interpretive process in preparation for the next round of work.

Guiding Questions

- What do you do in order to form an interpretation?
- How do you contribute to an interpretive discussion?
- How does participating in an interpretive discussion influence your reading of a text?

Materials

- “Criteria for a Good Discussion”
- Chart paper

- In later sessions, when you are writing a response to a similar question, you will need to show how your claim is different from at least one other possible point of view. We call these other points of view “counterclaims” or “alternative positions” or “opposing claims.”
- As you add to your notes at the end of the class discussion, be sure that you mark down not only information about your own point of view, but also at least one other perspective that was raised.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



FOCUS LESSON

- Write the interpretive question on the board once again and revisit it with the class.

After Mr. Kapasi asks Mrs. Das if she feels pain or guilt, Lahiri writes, “She turned to him and glared, mustard oil thick on her frosty pink lips. She opened her mouth to say something, but as she glared at Mr. Kapasi some certain knowledge seems to pass before her eyes, and she stopped.”

What is the “certain knowledge” that passes before Mrs. Das’s eyes?

- Ask students to take their notes from the previous session’s work and to spend 7-10 minutes composing a one-page quick write response to this question in their notebook. Explain to students that this writing exercise will help them participate in today’s whole-class discussion about this question. Remind students that good responses will make a claim (a concise, often one sentence, answer to the question) and have an explanation that is supported by textual evidence.
 - » You may wish to inform students that they will add to these responses at the end of class, and that while you plan to read through these to see their ideas and their thinking, they do not need to worry about writing it perfectly at this time. This is *writing-to-think* work.
 - » Walk around during this time to get a sense of students’ understanding of the text and task.

▪ After students have finished writing, take a few minutes to review the “Criteria for a Good Discussion.” (A copy-ready version can be found in the Appendix.) Students may also benefit from reviewing or brainstorming appropriate sentence stems.

Sentence Stems

- I agree with _____ because...
- I disagree with _____ because...
- I don’t understand...
- Can you please explain...
- Can you tell me more about...
- What if...
- What you said makes me think/wonder...

Criteria For a Good Discussion

What are students saying and doing during discussion?

Students are...

- Mindful of group/classroom norms.
- Contributing ideas to the group discussion.
- Supporting ideas with specific moments in the text.
- Referring to specific page numbers, line numbers, or quotations in the text to support their arguments.
- Using sentence stems.
- Listening to each other's ideas and building on them.
- Questioning each other's ideas.
- Pausing after someone is finished speaking.

Students are not...

- Disregarding group/classroom norms.
- Sitting silently and disengaging from the discussion.
- Drifting to off-topic conversations.
- Making generalizations that are not supported in the text.
- Dominating the conversation.
- Being rude, or using disrespectful language.
- Displaying anger when somebody doesn't agree with them.
- Interrupting someone who is talking.

- Explain to students that this session's work period will be dedicated to a whole-class discussion of the interpretive question.
- Help students to understand that they should be having an "adult-like" discussion, where they don't necessarily have to raise their hands, but rather can wait for the right moment to jump into the discussion to make a point.

WORK PERIOD

- Ask students to take a moment to gather their notebook and their student reader.
- Tell students that they will have 20-30 minutes for their class discussion. *Twenty minutes seems to be the right amount of time to allow a class of 30 students a chance to talk. Sometimes, when you are first beginning a whole-class discussion, you might begin with less time—10 minutes, for example. After a while, classes are often able to sustain the discussion for 30 minutes.*

Scaffolds and Modifications

- **Speaking and Listening:** Goal-setting, turn-and-talk, posing questions, course correction.



- To begin the discussion, revisit the interpretive question with the class. Then, invite the students to begin the discussion.
- Work hard to get comfortable with periods of silence. Make it the job of the students to fill the silent gap, not the job of the teacher.
- Do NOT attempt to answer the question yourself. Instead, you can push the conversation along by doing the following:
 - » Ask follow-up questions, including
 - Requests for clarification.
 - Requests for additional support for opinions.
 - Requests for additional answers or opinions.
 - Requests for further development of ideas.
 - Invitations to “test” an idea out.
 - » Sort through answers so that the class doesn’t go to work on more than one good idea at a time.
 - » Constantly draw students back to the text. Asking “what line?” questions are critical if students are to grow accustomed to doing careful text-based work.
 - » Be patient, but also persistent in your quest for answers to the question.
 - » Avoid repeating what students say.
 - » Draw students into conversations with one another so that they are extending, confirming, or critiquing each other’s ideas.
- In addition to facilitating this conversation, work hard to capture and distill the major claims students seem to be making. Jot these claims on a chart or another display and push students to help you build text-based explanations to support them. This will ensure that students get a glimpse of what it looks like when someone builds an interpretation.
- Let students know when they have five minutes left. Encourage students who have not spoken up yet, to take this opportunity to speak. Establish the expectation that everyone’s idea counts and that people get smarter by working together to explore difficult questions or ideas.
- If necessary, direct students’ attention to specific items on the “Criteria for a Good Discussion.”



CLOSING MEETING

- Ask students to take 3-5 minutes to make any additional notes or changes to the responses they wrote at the beginning of class. Their initial notes, coupled with their notes after the discussion, should help you understand their thinking about the text and how their thinking may have grown or changed. Students should consider some of the following:

**Scorable Moment:
Formative**



- » Add notes, references, or ideas from the discussion that you had not considered in your earlier writing. These might add to or expand your initial ideas, or they might be new or different ideas entirely. It is perfectly acceptable to have changed your mind during the discussion.
- » Include notes on at least one other perspective from the discussion that you could use as a counterclaim when you write about this text.
- Wrap up the session by reviewing the “Criteria for a Good Discussion.” Consider having students assess the whole-group discussion using the criteria.
- Work with the class to refine items listed in the “Criteria for a Good Discussion” or to add new ones if needed.
- **Inquiry reflection:** Ask students what they noticed during the interpretive work in the last two sessions. What did they do to form an interpretation? What was challenging? What strategies were helpful? What made their ideas start to “click”? What might they do differently as they prepare for another round of interpretive work? Jot these ideas down as the class shares.
- Take notes from your own observations of student work. In addition to what students point out, what would you like to see them improve upon in the next sessions? Consider taking time in the focus lesson to address what you observed.





SESSION 11

Interpretive Assignment #1: Small-Group Discussions

AGENDA

- Working in small groups, students will form and discuss a response to the question posed in “Interpretive Assignment #1.”
- Students will reference the text to support their interpretations.
- Students will take notes about their own and their classmates’ interpretations, to help them with the interpretive writing to come.

FOCUS LESSON

- On the board or a chart, write the interpretive question from “Interpretive Assignment #1” as well as the definition of a good argument. (You may choose instead to display or photocopy and distribute “Preparation for Interpretive Assignment #1” on the next page.) *Note: Do not share any possible answers to the question at this time. Also, do not share the assignment sheet found in the Appendix since that includes possible answers.*
 - » Reread the final paragraph of “Interpreter of Maladies.” What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”? Respond in a way that argues for a specific interpretation of the ending.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Read through the assignment with the class and answer any questions students have about it.
- Review the challenges and successes that students identified in their interpretive work last period. If you wish to challenge students to improve on a specific aspect of their interpretive work, take a moment to explain what you observed in the last round and what you hope to see this time.

Learning Objectives

- In small groups, students will generate an initial attempt at a claim in response to the interpretive question and mark supporting moments in the text.

Guiding Questions

- In “Interpreter of Maladies,” how do you interpret the ending?
- What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”?

Materials

- Copies of “Preparation for Interpretive Assignment #1” (Optional)
- Chart paper or other display

Preparation for “Interpretive Assignment #1”

For this assignment, you will write a response to a question. The question will ask you to make a particular kind of response: an interpretation. This response is a draft, so don't worry about punctuation, grammar, structure, etc. You will have time to edit your response later and can worry about those issues then.

Here's the question:

Reread the final paragraph of “Interpreter of Maladies.” What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”? Respond in a way that argues for a specific interpretation of the ending.

Reread the final paragraph of “Interpreter of Maladies.” What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”? Respond in a way that argues for a specific interpretation of the ending.

When you are working on your interpretation you need to remember that, while there can be lots of different interpretations, to be good, an interpretation has to have the following things:

- A clear interpretive position.
- Textual evidence that supports the claim.
- A compelling explanation that says how the evidence supports the claim.
- A response to other possible arguments or counterclaims.

Before you write your response, you will have an opportunity to discuss the question in a small group and then, later, with the class as a whole. Members of the groups do not have to agree on an interpretation. The purpose of these discussions is to give you a chance to “try out” responses before writing, to hear other readers' reactions to those responses, and to help each other identify examples or moments to support and/or otherwise refine those responses. Be sure to take good notes during these discussions. These notes will make your interpretive writing better and easier.

Be sure to bring your notes and a copy of “Interpreter of Maladies” to these discussions, as you will need these to find important passages in the story.

- Remind students that an interpretation is a type of argument that readers make about literary texts, and that interpretations make use of claims, evidence, and explanations or warrants. Ask students to share or review ideas of what counts as “evidence” in interpreting a story. Once again, point out to students that they'll be reviewing the evidence today to start forming a claim.
- Place students in groups of twos or threes.

WORK PERIOD

- Remind the class that the purpose of the small-group work is to give students a chance to discover, experiment with, and refine the interpretations they will write later. Remind students to take notes during these discussions, as these will be useful to them when they set out to write their interpretive papers.
- Give the groups time to conduct their discussions.
- Confer with groups about the work during this time. Be sure to remind and model for the groups how to use (reference, read from, point to) the text during these exchanges. Also, take time to show students how to jot notes and ideas down during these discussions.
- Provided students are able to generate at least some ideas for claims and some relevant evidence to support them, they should be ready to continue to the next session's work.

Scaffolds and Modifications

- **Speaking and Listening:** Discussion norms, discussion protocols, goal-setting, sentence stems/frames.



CLOSING MEETING



- Convene the whole class and revisit the interpretive question. You are not seeking a full, developed discussion at this point—only a quick charting of initial ideas:
 - » In “Interpreter of Maladies,” how do you interpret the ending? What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”?
- Jot down student ideas on a chart so these ideas can be accessed later. Encourage students to write their classmates’ ideas in their notebooks to help them with their upcoming writing assignment.
- During this debriefing, pause to work with students to locate and note the page and line numbers of passages they might want to cite.



SESSION 12

Interpretive Assignment #1: Whole-Class Discussion

AGENDA

- Students will quickly compose an initial written response to the question posed in “Interpretive Assignment #1.”
- Students will participate in a whole-class discussion, trying to answer the same question.
- Students will take notes about the points and ideas raised during the discussion.
- Students will think about and identify what they learned about the text that they didn’t know before the discussion.
- Students will reflect upon and share out their ideas regarding the process of forming interpretations.

FOCUS LESSON

- Write the interpretive question from “Interpretive Assignment #1” on the board and revisit it with the class.

In “Interpreter of Maladies,” how do you interpret the ending? What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”?

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Ask students to spend 10 minutes composing a written response to this question in their notebook. Explain to students that this initial writing exercise is aimed at helping them in today’s whole-class discussion about this question. Explain to students that good responses will make a claim and include an explanation to back up the claim that is supported by textual evidence.

Learning Objectives

- Students will prepare their notes, quick write, and ideas in advance of a whole-class discussion.
- Students will share and support their responses to the interpretive question while clarifying, specifying, and modifying as needed.
- Students will reflect on the interpretive process in preparation for the next round of work.

Guiding Questions

- What did you learn about the text that you did not know before?
- How is forming an interpretation different from responding to a comprehension question?

Materials

- “Criteria for a Good Discussion”
- Chart paper or other display



- » You may wish to inform students that they will add to these responses at the end of class, and that while you plan to read through these to see their ideas and their thinking, they do not need to worry about writing it perfectly at this time. This is *writing-to-think* work.
- » Walk around during this time to get a sense of students' understanding of the text and task.
- After students have written for 10 minutes, take a few minutes to review again the "Criteria for a Good Discussion." (A copy-ready version can be found in the Appendix.) Explain to students that this session's work period will be dedicated to a whole-class discussion of the interpretive question. If students benefited from sentence stems in the last discussion, consider reviewing them again, but remember that ultimately the goal is for students to develop a natural conversation.

WORK PERIOD

- Ask students to take a moment to gather their notebook and their student reader.
- Tell students that they will have 20-30 minutes to complete their class discussion. Twenty

minutes seems to be the right amount of time to allow a class of 30 students a chance to talk. Sometimes, when you are first beginning a whole-class discussion, you might begin with less time—10 minutes, for example. After a while, classes are often able to sustain the discussion for 30 minutes.

Scaffolds and Modifications

- Speaking and Listening: Goal-setting, turn-and-talk, posing questions, course correction, return to text.



- To begin the discussion, revisit the interpretive question with the class. Then, invite the students to begin the discussion.
- Work hard to get comfortable with periods of silence. Make it the job of the students to fill the silent gap, not the job of the teacher.
- Do NOT attempt to answer the question yourself. Instead, you can push the conversation along by doing the following:
 - » Ask follow-up questions, including
 - Requests for clarification.
 - Requests for additional support for opinions.
 - Requests for additional answers or opinions.
 - Requests for further development of ideas.
 - Invitations to "test" an idea out.
 - » Sort through answers so that the class doesn't go to work on more than one good idea at a time.

- » Constantly draw students back to the text. Asking “what line?” questions are critical if students are to grow accustomed to doing careful text-based work.
- » Be patient, but also persistent in your quest for answers to the question.
- » Draw students into conversations with one another so that they are extending, confirming, or critiquing each other’s ideas.
- In addition to facilitating this conversation, work hard to capture and distill the major claims students seem to be making. Jot these claims on a chart or another display and push students to help you build text-based explanations to support them. This will ensure that students get a glimpse of what it looks like when someone builds an interpretation.
- Let students know when they have five minutes left. Encourage students who have not spoken up yet, to take this opportunity to speak. Establish the expectation that everyone’s idea counts and that people get smarter by working together to explore difficult questions or ideas.
- If necessary, direct students’ attention to specific items on the “Criteria for a Good Discussion.”



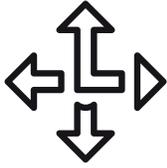
CLOSING MEETING

- Ask students to take 3-5 minutes to make any additional notes or changes to the responses they wrote at the beginning of class. Their initial notes, coupled with their notes after the discussion, should help you understand their thinking about the text and how their thinking may have grown or changed. Students should consider some of the following:
 - » Add notes, references, or ideas from the discussion that you had not considered in your earlier writing. These might add to or expand your initial ideas, or they might be new or different ideas entirely. It is perfectly acceptable to have changed your mind during the discussion.
 - » Include notes on at least one other perspective from the discussion that you could use as a counterclaim when you write about this text.
- **Inquiry reflection:** When students are done making changes to their notes, ask them to answer briefly in writing in their notebook the following “step-back” questions about doing interpretive work. These questions build on the thinking students began at the end of Session 10:
 - » What did you learn about the text that you didn’t know before the discussion? (To answer this question, look back at your notes to see what you added or how your thinking changed.)
 - » What do you do when you form an interpretation?
 - » How is forming an interpretation different from responding to a comprehension question?
 - » What did you learn about forming *interpretations* from our discussion?



- Students will have time to share their thinking about these questions at the beginning of Session 13.

In the following session, students will begin drafting a response to the interpretive question from the discussion. It is especially helpful at this time to make sure students have a clear understanding of the expectations of this form of writing. We recommend teachers spend a session allowing students to interact with the rubric and a sample of student writing in this genre—though, importantly, not a piece of writing about this same story/task.



For this purpose, we have integrated Session 2-A from Writing Text-Based Arguments, though depending on the class's experience, the teacher may find another session or method to be appropriate at this time.

INTERSESSION A (OPTIONAL)

Articulating the Qualities of Interpretive Writing

AGENDA

- Help students generate criteria for strong interpretive writing.
- Show students a strong student exemplar; invite students to add criteria.
- Introduce the “Rubric for Interpretive/Argument Writing”; select one part to focus on.
- For that part of rubric, students annotate to put rubric language in own terms.
- As a class, the group “steps back” and reflects on the qualities of interpretive writing.

Common Core State Standards

- W.11-12.5

Learning Objectives

- To introduce after students have done interpretive work in discussions and are now transitioning to communicating interpretations in formal writing.

Guiding Questions

- Where am I going?
- What makes interpretive writing strong?

Teaching Note: Coming into this session, students already will have had many experiences doing interpretive work during discussions and will know some of the thinking that is required in order to support a claim, etc. The purpose of Session 2-A is to help students to become more aware of what interpretation involves and to specifically articulate the qualities of strong interpretive writing. In that sense, this session serves as a bridge between the “talking” and the “writing” parts of thinking.

Students will use *multiple sources* as they work to articulate the qualities of interpretive writing: their own background knowledge, their reading of exemplars, *and* the “Rubric for Interpretive/Argument Writing.” (Grade-level versions of all rubrics can be found in the *Rubrics for Writing* guide.) Note that the purpose of this session is *much bigger* than just “introducing” the rubric. This session is based on work by formative assessment expert Jan Chappuis (2009), who states:

- Students improve when teachers provide “a clear and understandable vision of the learning target [or goal].”
- Students improve when teachers “use examples and models of strong and weak work.”

Used at its best, understanding the language of a rubric can help answer what Chappuis considers the first big question that drives effective formative assessment: “*Where am I going?*” (Rubrics do *not* give students specific strategies on how to improve their writing). Once teachers have introduced the rubric, you can adapt this session to review rubric components.

See our previous cautions about the misuse of rubrics. Used at its worst, rubrics can be incomprehensible to students, lead to formulaic writing, and seduce teachers so that they lose sight of the unique writing, and *writers*, with whom they work.

This session involves a concept attainment activity¹, in which students articulate the qualities of and/or criteria for strong interpretive writing *in their own words, before* you show them the “Rubric for Interpretive/Argument Writing.”

- Use five pieces of chart paper, simply labeled 1-5. Each chart is for one descriptive part of the interpretive/argument rubric; the fifth chart is for “other.” Do NOT put the rubric headings on the chart in advance. The point is for students to construct their own criteria and infer the headings based on how you categorize their comments.
- To do this activity, teachers must know the rubric well. You listen as students offer their criteria, determine which chart the comment fits with, and then write that comment—in the students’ own words—on the appropriate chart. Place any comment that does not seem to fit on Chart 5, which you will later label “other.”
- Once students have generated enough criteria so there are at least some comments on each of the five charts, students infer the labels or headings for each part of the rubric.

FOCUS LESSON

- Tell the class that the purpose of today’s session is to understand the criteria for effective interpretive writing. What makes interpretive writing strong?
- Remind students that they already know a lot about interpretive thinking: They demonstrate it consistently in their rich discussions of text(s).
- Tell them that today, you will focus on helping them build a common understanding of and language to describe strong interpretive writing.
- See the teaching note above for a detailed description of this “concept attainment” activity. Ask students to generate criteria for strong interpretive writing. What do we already know about what makes interpretive writing strong? As students share comments, write them on the charts numbered 1-5. (For example, if a student says “strong interpretive writing includes good evidence,” you would write that on Chart 3 (to go with “Development”).
- Display student exemplar essay (A) in front of the class. Read it aloud. When you are done reading, think aloud about qualities of this writing that you noticed. What did you see in the writing that fits the criteria students generated on the five charts? Is there anything you see in the writing that leads you to want to add something to the class’s list of criteria?
- Invite students to add their thinking. What did they see that fit their criteria? What do they want to add to their list of criteria?

- Now, label the five charts from the criteria students generated during the focus lesson: Four charts with the descriptive headings from the interpretive/ argument rubric (Comprehensive Understanding of Issues, Organization, Development, Language, and Syntax) and the fifth with the heading “Other features of strong interpretive writing.”
- Remind students that the purpose of this session is to understand and articulate the qualities of interpretive writing. Point out to them that they generated many of the same criteria experts have identified for what makes interpretive writing strong.
- Distribute copies of the “Rubric for Interpretive/Argument Writing.” (A copy-ready version can be found in the *Rubrics for Writing* guide.) Give students a few moments in pairs to skim the entire document, simply to get oriented.
- Call students’ attention to the part you are choosing to focus on for today’s session. (For any session in which you use the interpretive/argument rubric, focus on no more than one part or page. Often, you may want to focus on a single bullet. You can adapt Session 2-A to use again for other bullets or rubric parts.)

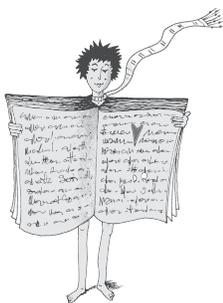
WORK PERIOD

- Give students a few minutes to read and annotate this part of the rubric on their own. Specifically ask them to compare the rubric you distributed to the criteria they came up with as a class.
 - » In one color, highlight expectations that are the same on their list and the rubric.
 - » In a second color, highlight expectations that are different.
- Invite students to discuss their annotations of this part of the rubric. What did they notice? Push their thinking by asking questions like “How does this compare with the criteria we came up with?” “What does this bullet point or criterion on the rubric mean?” “Was there anything we thought of that you don’t see listed on the rubric?” “What would that look or sound like in an actual piece of writing?”

CLOSING MEETING

- Remind students that the purpose of today’s session was to articulate the qualities of strong interpretive writing. They did this by thinking about what they already knew, looking at an exemplar, and studying the interpretive/ argument rubric.
- Ask students to step back and discuss: What writing expectations are you familiar with? What expectations are you confused about at this time?

- RL.11-12.1
- RL.11-12.4
- W.11-12.1
- W.11-12.4
- W.11-12.5
- W.11-12.10



SESSION 13

Interpretive Assignment #1: Writing Papers

AGENDA

- Students will review their ideas about what makes a good and compelling interpretation.
- Students will gather their notes, quick writes, and other supporting material in preparation for writing.
- Students will write their interpretive papers about “Interpreter of Maladies.”

FOCUS LESSON

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Take a minute to review the ideas generated during the previous session about how we form an interpretation and how forming an interpretation is different than responding to a comprehension question.
- Use this discussion to segue to the next task: composing an interpretive paper.
- Remind the class that there isn’t a simple right or wrong answer to the interpretive question. Instead, there are multiple valid responses that can be supported with evidence from the text. In the writing students will do today, each student should aim to form an interpretation and to explain that interpretation by linking it to specific passages in the story.
- Distribute copies of “Interpretive Assignment #1: Writing About ‘Interpreter of Maladies’” and discuss expectations with students. (See Appendix for copy-ready version.)

Learning Objectives

- Students will demonstrate an understanding of the basic features of an argument as they draft a response to the interpretive question.

Guiding Questions

- How do you transfer your ideas from a discussion to a piece of academic writing?

Materials

- Copies of “Interpretive Assignment #1: Writing About ‘Interpreter of Maladies’”

ARGUMENT

Interpretive Assignment #2

Writing About “Interpreter of Maladies”

For this assignment you will write an argument about “Interpreter of Maladies” that answers the question in the box below. It will sound familiar to you because you participated in a discussion about it in the previous session’s work.

Reread the final paragraph of “Interpreter of Maladies.” What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”? Respond in a way that argues for a specific interpretation of the ending.

There are many possible correct answers to this question. Here are a few:

- The picture that Mr. Kapasi will “preserve in his mind forever” is of the family coming together while his address blows away in the wind. This represents his fantasy of a relationship with Mrs. Das blowing away, and he realizes it will never happen.
- The picture Mr. Kapasi is left with is of a dysfunctional family with immature parents. He realizes that his romantic ideas are a fantasy because Mrs. Das doesn’t care about anyone but herself.
- The picture of the Das family that will be preserved in his mind is like his patients: he can describe their problems in detail, but in the end, he has no cure and knows that while he will remember them forever, they will soon forget him.

Your job is to think through the possible answers—both the answers listed above as well those that you generate on your own or with the class—and choose the one you think is best. Then write a compelling, 1-2 page argument that supports your answer.

Use your “Checklist for Interpretive/Argument Writing” to help you remember everything you must include in your writing and be sure to draw on all of your discussion notes and class charts as you write. These are valuable resources that will help you complete the assignment.

When you finish writing, make sure your argument includes

1. A claim that answers the question;
2. Support for the claim with evidence from the text;
3. An explanation that shows how that evidence supports your position; and
4. Commentary on potential counterclaims or alternate positions.

(Continued)

*(Pg. 2)***Citing Evidence**

When you refer to a specific line or moment from our unit texts, make sure you quote it accurately and tell what page and line number the quotation or moment is from. Here's an example of a sentence in which a line from the text is quoted:

Early on, Mr. Kapasi notes odd details and observations about the Das's relationship, and finds it strange, for example, "that Mr. Das should refer to his wife by her first name" when speaking to their daughter (p. 7, lines 103-105).

Please notice three things about this example:

1. There are double quotation marks around the part that Lahiri wrote.
2. The quotation is copied exactly as Lahiri wrote it.
3. The page the quotation comes from is placed in parentheses *after* the last double quotation marks but *before* the period.

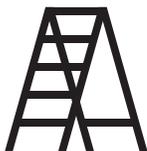
- » If you are using the "Checklist for Interpretive/Argument Writing" and/or the "Rubric for Interpretive/Argument Writing" be sure to orient students to these tools and any area you may be focusing on in particular. (See *Rubrics for Writing in Book 2: Form* for grade-appropriate copy-ready versions.) If this is the first argument writing you are assigning, it may be best to keep expectations simple—for example, you might focus only on one aspect of the rubric.
- » Note that the task sheet provides a few possible interpretations of the story. These are provided in this foundational unit as a scaffold to the writing task, particularly the requirement that students "make reference to alternative positions." There is no requirement that students use these claims—in fact, interpretations generated from class discussion may be more compelling—but any of these would be appropriate to argue, or to use as a counterclaim.
- Review with the class the criteria for a good interpretation:
 - » A claim that answers the question.
 - » Text evidence that supports your claim.
 - » Explanations that show how that evidence supports your position.
 - » A response to other possible arguments or counterclaims.
- Remind the class that a good response makes an interpretive statement (a claim) and then supports it with an explanation that is anchored in the text.
- Remind students that this is their first attempt at interpretive writing in this study. Their goal should be to do the best job they can. The interpretive pieces that grow out of this first assignment will be studied later on to help students acquire a better sense of what a really good interpretive response looks like.

- Have students gather their notes, quick writes, and their marked up copies of “Interpreter of Maladies” in preparation for writing. Encourage students to use these resources as guides for today’s writing.

WORK PERIOD

Scaffolds and Modifications

- **Tip:** Depending on students’ level of comfort and familiarity with this genre of writing, and depending on your instructional goals, you may choose to have students draft this first paper cooperatively with a partner.



- Give students this time to begin writing their interpretive papers. This is independent work. Remind students that they should consult their marked up copies of the story and their notes and

quick writes during this work.

Scorable Moment: Formative

Alternately, you may wish to have students write this as a timed-writing task.



- Use this time to confer with students about the question, interpretive writing, and this assignment. Consider whether common student questions, difficulties, or errors merit additional instruction in either the next session or during the next writing task. If you set a particular focus in your writing expectations, observe students’ performance in this area.

CLOSING MEETING

- At the end of class, ask students to turn in their papers or negotiate a deadline for submitting the work. Tell students that once the papers are turned in, you will review them, and with permission, photocopy excerpts to consider with the class in later sessions. See teaching notes for Session 18 (Studying Exemplars) and Session 19 (Studying Drafts, Composing Drafts).

Remind the class that the main purpose of this part of the unit is to work with students on interpretive reading, thinking, talking, and writing.

- There are many considerations to account for in providing feedback to students. However, if you wish to make use of the intersessions that follow this session to introduce the error journal to students, take a moment to read the notes under “Teacher Guidelines for Reading and Marking Student Papers” found after Intersession B. This will help you make simple marks for students to work with in Intersession C.

Scorable Moment: Formative/Summative

As the first of two arguments in the unit, this can be treated formatively or scored with a summative rubric. See the “Scorable Moments” section in “Understanding Features” for more information.



Teaching Note: Giving good feedback is both important and, at times, difficult. Not all feedback is effective, and some is even counterproductive. We encourage teachers to keep in mind some of the following recommendations:

- Jan Chappuis (2009) writes that good feedback “limits corrective information to the amount of advice the student can act on,” which may vary between students. Too much feedback can be overwhelming and difficult to process, in addition to being quite time-consuming to produce.
- Give feedback while students have a chance to act on it. Feedback returned along with a final grade is often ignored.
- If you are pointing out a strength, describe specifically what the student has done well (“This introduction gives me a clear understanding of your focus.”).
- For intervention feedback, be clear about the need. Comments can be focused on describing what is present, on posing a question, or on making a clear recommendation—as long as you don’t solve the problem for the student. Consider the following:
 - » “These sentences all begin with the same phrase.”
 - » “Can you think of some different ways of beginning these sentences?”
 - » “Try rearranging or combining some of these sentences to add variety.”

Instead of simply saying “repetitive” or offering new sentence starters for the student, each of these comments gives the student a clear, manageable thought problem to solve.

In addition, a rubric and checklist for interpretive/argument writing are included in *Rubrics for Writing*. Be sure to read the “Wise Use of Inquiry By Design *Rubrics for Writing*” if you decide to use this tool. For more in-depth guidance on incorporating the interpretive/ argument rubric as part of classroom work, consult *Writing Text-Based Arguments*.

Lastly, take notes on patterns that you see across student papers in terms of what students are doing well and where they need additional support to write compelling and well-supported interpretive papers. These notes will be helpful in Session 18 when determining a lens for studying exemplar papers, or Session 19, when considering which excerpts to highlight and study.

The days following the first formal writing assignment often provide a natural opportunity to introduce the error journal work, which is our primary method of working with students' grammar, punctuation, and mechanics. For this purpose we have integrated Sessions 1-A, 1-B, and 1-C, as well as the "Guidelines for Marking Student Papers" from Constructing an Error Journal. Teachers are encouraged to review the entire contents of the manual for a deeper understanding of how error journal work can be incorporated as a regular, ongoing part of classroom work. While the error journal is referenced after each writing task, sessions are not integrated into manuals after this unit.

INTERSESSION B (OPTIONAL)

Introducing the Style Manual and Its Contents

AGENDA

- Students will become familiar with the idea of language conventions and the purpose of a style manual.
- Students will work in pairs to review the contents of the style manual, paying attention to how it is organized.
- Students will work together with the class and the teacher to create a chart listing the major types of information contained in the style manual.
- Students will work in small groups to clarify how each section of the style manual can be used.
- Students will use the style manual to correct error examples of a variety of types and to explain the rules supporting the correction.
- Students will participate in a whole-group discussion of the class's discoveries regarding usage and grammar and add to or revise that column of the "Style Manual Contents" chart as necessary.

Teaching Note: The style manual sessions presume the use of a guide that is divided into discrete sections of grammar, punctuation, and research citation. Many printed guides follow this format (although the terms used to describe them may vary), and some online style resources—such as the Purdue OWL—do as well. However, many online guides geared toward a younger or more general audience do not. Teachers who choose to use a different style manual will necessarily have to adjust the instruction to match the particular text or resource they have selected.

The work of this session loops students through multiple encounters with each section of the style guide. Teachers may choose to dedicate a whole class to this session, or to break it out into several small sessions integrated over a few days of regular instruction. Each section is labeled separately.

Common Core State Standards

- L.11-12.1 (A, B)
- L.11-12.2 (A, B)
- L.11-12.3 (A)
- L.11-12.6

Learning Objectives

- To introduce after students have done interpretive work in discussions and are now transitioning to communicating interpretations in formal writing.

Guiding Questions

- What is the purpose of a style manual?
- What kinds of information are included in a style manual?
- How does a style manual work?
- How do you use a style manual?

Materials

- Class set of style manuals (or access to online resource)
- New chart titled "Style Manual Contents"
- Example of a paper using required citation style (if covering that section)

Introducing the Style Manual

FOCUS LESSON

- Explain to the class that the purpose of the error journal work is to help students become more proficient in what is often called the *conventions* of standard written English.
- Point out that a “convention” is simply a way of doing or using something that is, in a certain situation or context, *conventional*—that is, normal, expected, or standard. In the case of writing, conventions include things such as spelling, punctuation, and sentence construction.
- Tell students that there are lots of resources designed to help them learn these conventions. One of the most useful of these resources is called a *style manual*. During the next few sessions, the class will take time to learn how to use a style manual.

Examples of Online Style Manuals

- The Purdue OWL
- Syntaxis
- Grammarbook.com
- Grammar Monster
- Guide to Grammar and Writing
- Grammar Bytes

WORK PERIOD

- Distribute a style manual to each student in the class. If you are using an online resource, students may need to work in pairs or small groups.
- Ask students to take a minute to pick up the manual and thumb through it, or to browse the website you’ve selected.
- After a minute, ask students what they notice. Have students read or point out the things that catch their eyes. List these items on the board or another display.
- Next, place students in pairs and give them five minutes to work out an answer to the following question:
 - » How is the style manual or web resource organized?
- At the end of five minutes, ask the pairs to take one or two minutes to briefly summarize their answer to the question.
- Convene a brief, whole-group discussion to negotiate a whole-class answer to the question.
- Capture the class’s answer on a chart that will remain in view in the classroom in the days ahead.
- Next, take students back to the table of contents, if applicable.
- Review the contents with the class and then ask students what it tells them about the book or web resource, how it is organized, and how they might use it. Capture the students’ responses on the board or another display.
- Next, write the heading, “Style Manual Contents,” on a chart and divide the chart into three columns titled: “Usage and Grammar”; “Punctuation”; and “Research Citation.”
 - » Note: While style manuals are typically organized around these ideas, you may wish to adjust these titles to match the corresponding section titles of your chosen style manual, as there is often some variance.

Style Manual Contents		
Usage and Grammar	Punctuation	Research Citation

- Ask the pairs to skim the contents of the “Usage and Grammar” section or its equivalent in the resource you are using. (For example, in *EasyWriter* this would fall under the two sections “Sentence Grammar” and “Sentence Style.”) Ask students to develop an answer to the following question:
 - » What kinds of information are contained in this section (or these sections) of the style manual?
- Give the pairs 4-5 minutes to do this work.
- Ask students to report out on their findings. Record their discoveries in the “Usage and Grammar” column on the chart. Keep in mind that the entries in this column will stand and operate as a definition of usage and grammar for the class.
- Repeat this process for the “Punctuation” and “Research Citation” columns of the chart as well.

CLOSING

- Review the “Style Manual Contents” chart with the class.
- Reiterate the function of a style manual—it is a resource students can use to learn the conventions of written “standard” English.
- Explain to the class that they will continue this study of the style manual and its usage in more detail.

Introducing the Usage and Grammar Section

FOCUS LESSON

- If this work has been split into more than one class period:
 - » Remind students that this introduction to the style manual is designed to help them learn to use a resource that can, if used well, help them avoid and solve some of the most confounding problems they face as writers.
 - » Review the “Style Manual Contents” chart constructed during the last session. To do this, place students in groups of two or three and ask them to review the style manual using the 3-column chart as a guide.
- Explain to the class that they will now explore the first column of the chart, “Usage and Grammar,” more closely.
- Ask the groups to generate an answer to the following questions:
 - » What do these parts of the style guide tell us?
 - » How do they work?
 - » How would you use them?
- Give groups a few minutes to study these parts closely.
- Afterwards, convene a discussion where students share and negotiate their findings. Capture the gist of their findings on the chart.
- Explain to the class that during this next work period they will study “Usage and Grammar” (or “Sentence Grammar” and “Sentence Style”) in more detail.

WORK PERIOD

- Have students remain in their small groups for the work period.
- Jot the following phrase on the board: “Make subjects and verbs agree.” Next to it write a sentence in which there is a subject/verb agreement error. An example: *If the microphones or the light are broken, please call the manager.*
- Ask students to locate subject/verb agreement in the contents section of the style manual and to find the page on which it is addressed.
- Have students study your chosen style guide’s entry on subject/verb agreement. Students should then do two things:
 1. They should take notes on the contents and on how the section is organized.
 2. They should be prepared to explain to the class how they used the entry to check and correct the error example on the board.
- Give groups time to make notes on the organization of the entry and to correct the sentence.
- Use this time to confer with groups about the work.

Extra Practice with Usage and Grammar

- If you feel it would be helpful, students can work on a few more examples that typify the rules for “Usage and Grammar” found in these sections. Feel free to create a few of your own.
 - » Jot the following phrase on the board: “Revise sentences that contain dangling modifiers.” Next to it write a sentence in which there is a dangling modifier error. An example: *Running for the subway, the strap on my backpack broke.*
 - » Jot the following phrase on the board: “Be sure to use parallel structure.” Next to it write a sentence in which there is an error in parallel structure. An example: *Before leaving for vacation, my neighbor asked me to collect the mail, about watering his plants, and taking his dog on long walks.*
- Once again, students should study their guides’ entries for “dangling modifiers” and “parallel structure” and do the following things:
 1. They should take notes on the contents and on how the section is organized.
 2. They should be prepared to explain to the class how they used the entry to check and correct the error example on the board.
- Give groups time to make notes on the organization of the entry and to correct the sentence.
- Use this time to confer with groups about the work.

CLOSING

- After the work period, convene a whole-class discussion of the class’s work and discoveries up to this point. Invite students to share their correction of the sample sentence and to explain the rules that support their correction.
- Review the questions that were posed at the beginning of class related to the “Usage and Grammar” section. Ask if anything should be added to or revised in the first column of the “Style Manual Contents” chart.

Introducing the Punctuation Section

FOCUS LESSON

- If this work has been split into more than one class period:
 - » Review the work of the previous session, including the “Style Manual Contents” chart, the organization of the style manual, and the process students went through to use an entry from the manual to correct a sentence.
- Explain to the class that the next work period will be devoted to learning to use the style manual to learn about conventions for punctuation.

WORK PERIOD

- During this work period, repeat the process used during the last session for “Grammar and Usage,” but this time turn the class’s attention to the “Punctuation” column of the “Style Manual Contents” chart.
- For the “Punctuation” column of the “Style Manual Contents,” ask the groups to generate an answer to the following questions as they review the punctuation (sometimes called punctuation/mechanics) section of their guide.
 - » What does this section tell us?
 - » How does it work?
 - » How would you use it?
- Once again, place students in groups of two or three.
- Jot the following item on the board: “Quotation Marks.” Next to it write a sentence in which there is a quotation mark error. An example: *“I want my money back”, said the angry customer. “This stuff tastes awful”.*
- Ask students to locate quotation marks in the “Contents” section of the manual and to go to the page on which it is addressed.
- Have students study their guide’s “Quotation Marks” entry. They should then do two things:
 1. They should take notes on the contents and on how the section is organized.
 2. They should be prepared to explain to the class how they used the entry to check and correct the error example on the board.
- Give groups time to make notes on the organization of the entry and to correct the sentence.
- Afterwards, convene a whole-group discussion of the class’s work and discoveries. Invite students to share their corrections of the sample sentence and to explain the corrections and the rule.
- Have the class repeat the process using another entry—the period.

CLOSING

- Afterwards, convene a whole-class discussion of the groups’ discoveries during the work period. Invite students to share their correction of the sample sentence and to explain the rules that support their correction.
- Afterwards, review the questions that were posed at the beginning of class related to the “Punctuation” section of the resource. Ask if anything should be added to or revised in the second column of the “Style Manual Contents” chart.
- Building from the previous session’s conversation, have students turn and talk with a partner for a minute and then share their answers with the class.

Introducing the Research Citation Section

FOCUS LESSON

- The “Research Citation” section of the style manual may only be useful to students at certain points in the year. This lesson follows the same pattern as the previous two and is intended for use during those points in the year when students need to learn about citing sources. Of course, the work that students do here should match the citation type they’ll be expected to use in their papers.
- Explain to the class that style manuals also supply writers with helpful information related to research-based writing.
- Ask the class to turn to the contents section of their style manual and to briefly skim over the items listed under the following (or similar) section: “Research Documentation” or Citation”: “MLA Style,” “APA Style,” and “Chicago Style.”
- Tell students which type of citation they will be responsible for learning and jot its name on the board. Tell students that they should ignore the sections covering other citation types.
- Have students take a minute to look over the contents of the citation section they need to learn. Ask them to make a few notes about its contents and its organization.
- Ask students to share what they found with the class. List their findings on the “Style Manual Contents” chart.
- Explain to the class that learning to cite sources is all about two things:
 1. Learning how sources are cited within sentences.
 2. Learning how to list sources in a bibliography or works cited page at the end of a paper.

WORK PERIOD/CLOSING MEETING

- Distribute to students copies of a paper that uses the citation type (MLA, APA, etc.) they are expected to learn to use. Examples are readily available online if the teacher does not have any copies from previous classes.
- Place students in groups of two or three.
- Ask the groups to set aside their style manuals and study the citations inside the paper (save the works cited/bibliography section for later).
- Ask the groups to generate answers to the following questions:
 - What do they notice?
 - Given what they see, what would they say are the rules for citing sources *in the body of the paper*?
- Afterwards, convene a discussion of the groups’ findings. List summaries of their findings on the board or a chart.
- Next, have groups check a few of the entries using the style manual.
- Ask groups to report on their discoveries and to say what seems difficult and easy about citing sources in sentences and about using the style manual to do this work correctly.
- Next, repeat this same process with the bibliography or works cited section at the end of the paper.

Teacher Guidelines for Reading and Marking Student Papers

Error journals are a place for students, with a teacher's help, to keep track of and learn to correct the writing errors they regularly make. In order for error journals to be effective, they must be an integral and regular part of a student's writing experience. What follows are a few guidelines for reading and marking student papers for the error journal work.

Read through each student's paper(s), looking for the *one or two* most prominent errors that student makes. Ignore, for now, all the other errors that student might make.

- After reading a student's work, go back and check or underline the lines or sentences in which the errors occur (see Example 1).
- Remember that a student benefits the most from learning to name the errors he or she is making in a particular line or sentence. Your "error reading" helps students zero in on sentences or lines that contain errors.
- If, even with the support of the teacher's checks or underlines, students aren't ready to find and name the errors on their own, teachers can also write the name of the error next to the sentence. If you do this, be sure to match the error names to the terms used in the style manual. Remember, however, that one goal of the error journal work is for students to learn to identify the type of error themselves. As students become more familiar with particular types of errors, teachers should gradually let go of naming the error and simply underline or check the line where it occurs.
- *Do not, under any circumstance, correct the error for the student or point directly to it. Simply mark the line or sentence and, next to that mark, jot down the name of the error.*
- Even when students' writings are heavy with errors, focus students' attention only on one or two of their most major errors, especially during their early experiences with error journals. Trying to help students with all their errors at once will simply overwhelm them. Remember that you are coaching students to learn to use a tool that, used often and well, will gradually give them a way to get on top of the errors that plague their writing.
- *Keep records of the types of errors you find students making. In cases where several or many students are making the same errors, you may want to develop a focus lesson on that particular convention for use with the whole class or a smaller group of students.*

Example 1

Alejandro knew he had journeyed too far. The ominous clouds had tried to warn him.
(run on) He attempted to bike home as quickly as possible before the storm struck but it was too late. The line of trees to his left disappeared as a torrent of rain roared toward him.
Golf ball sized hail pelted his back. The wind gusts made pedaling almost impossible.

To support the error journal process, it is important for the teacher to underline the sentence where the error has occurred and, if need be, simply label the error.

INTERSESSION C (OPTIONAL)

Setting Up and Learning to Use the Error Journal

AGENDA

- Students will set up their error journal.
- Students will see examples of what the teacher's error markings will look like.
- Students will review the steps for using an error journal, copy the steps in their notebook, and see a demonstration of the error journal process being used to correct an error on a sample paper.
- Students will work in pairs to apply the error journal process to a second error from the sample paper.
- Students will work in pairs to correct the errors marked on one of their own papers.
- Students will participate in a class discussion of what was difficult about the error journal work.

Teaching Note: Students should complete the work of Intersession B before beginning the error journal work in this session.

FOCUS LESSON

- Explain to students that during this session, they will begin a round of error journal work. Tell students (or remind them) that an error journal is a tool a writer can use to notice, correct, and reflect on mistakes he or she frequently makes when writing.
- Take a few minutes to help students set up their error journals. There are several options for where students can maintain their error journals, as long as the work is consistently kept in one place:
 - » Pass out composition or spiral notebooks to each student and have students write their names on them and label them "Error Journal." Students should create a simple table of contents section at the front of the notebook and number the first 20 or so pages.
 - » Another option is to make the error journal a sub-part of an already existing writer's notebook. Some teachers have done this by flipping the notebook upside down and moving back-to-front with the error journal work, though if students fill up their notebooks and move onto a second one, they will leave their past work behind.

Common Core State Standards

- L.11-12.1 (A, B)
- L.11-12.2 (A, B)
- L.11-12.3 (A)
- L.11-12.6

Learning Objectives

- Students will set up and learn to use their error journal to correct marked errors in their writing.

Guiding Questions

- How does the error journal process work?

Materials

- Error journals (one per student)
- Student papers marked for error journal work
- Display copy of student paper (to model error journal work)
- Class set of style manuals (or access to online resource)

- » If your students use binders, this can simply be a section in their binder.
- » Lastly, if your students regularly write on laptops in class and use online style guides, you may find it simplest for students to create a digital error journal.
- Once the error journals are set up, hand back the student papers you marked during your error readings.
- Tell students that during this focus lesson, you are going to teach them how to use the error journal.
- Display a copy of one of the student papers you marked during the most recent error reading. (Be sure to ask permission before using the paper and avoid identifying the student on the display copy.)
- Use the student’s paper to show the class what your markings look like and the process. Explain that you read through each student’s writing, identified the one or two most prominent errors that marked his or her work, and then underlined or checked the lines where you found these errors.
 - » Note: You may find it helpful to establish a common set of editing marks and abbreviations with your class, or even to collaborate with other teachers to ensure common editing marks across subjects and grade levels. In these cases, make sure students have a copy of the marks and the names of the errors they indicate.
- Next, explain to students that their job is to fix the errors marked by following the steps in the “Error Journal Process” listed on the board or chart. Students should copy the “Error Journal Process” on the first page of their error journal or you can pass out copies to paste into their error journal. (See Appendix for copy-ready version.)

Error Journal Process

1. Read over each sentence or line the teacher has marked.
2. Find the error in each line or sentence. (During this process, you can ask someone else for help, but you should only ask the teacher as a last resort.)
3. Complete the next three steps in your error journal. (Example 2 shows an example of an error journal entry.)
 - a. After you have found the error in one of the marked lines or sentences, write out the sentence “as is” on a page in your error journal. Label this sentence “Original Version.”
 - b. Underneath or next to that sentence, make a note of what’s wrong—in other words, what the error is—and explain the rule for usage in your own words, so you can understand it next time. Label this sentence “Error.”
 - c. Below that, write out a corrected version of the original sentence. Label this sentence “Corrected Version.”
4. When you have completed error journal entries for each error marked on a paper, go back and make the correction on your original paper.
5. Be sure to repeat the process described in steps 1-4 for each error marked in your paper.

- After students have copied this process on the first page of their journal, use the remainder of the focus lesson to model these steps in a way the whole class can see. *After you explain the rule for usage or the reasons why you made the corrections you did, have students turn to a partner and practice restating what they just heard you say about the error. They should take turns doing this, and, afterwards, volunteers should share their restatements with the class. This work will help students gain experience explaining errors in their own language.*

WORK PERIOD

- After you have modeled the error journal process with an error from the student paper you selected for display, ask students to work with a partner to apply this process to the second student error from the same paper.
- When students are finished, work with them to negotiate how this entry should look in the error journal. (Additional sample error journal entries can be found in the Appendix of *Constructing an Error Journal*.) Please work to ensure that the entries are consistently labeled and organized.
- Next, either hand back (or, if you have already handed back marked papers, ask students to take out) a piece of their writing that has been marked for errors to work on during this session's work period. Explain that this is a practice round of error journal work—a time for them to try working through the error journal steps using their own writing work. The goal is not to correct an entire paper, but to clarify the error journal process.
- Place students in pairs. Tell students that they should work with their partners to find and correct the marked errors. Partners should support each other in this work.
- Use this time to circulate around the room, checking in and problem solving. Show students how to make proper entries in their error journal but resist the temptation to tell students what's wrong with their sentences or how to fix them. Instead, direct them to one another, to the style manual, and to other resources such as model texts and writing resource books.

Example 2

Error Journal	
Original Version:	Alejandro attempted to bike home before the thunderstorm struck but it was too late.
Error:	I discovered that I did not include a comma before the coordinating conjunction. I didn't realize this needed to be done.
Corrected Version:	Alejandro attempted to bike home before the thunderstorm struck, but it was too late.

It is the student's responsibility to look up the error in the style manual and make an entry in their error journal.

CLOSING MEETING

- Reconvene the class and ask students to consider the following question:
“What was difficult or strange about the error journal process?”
- Use this discussion as an opportunity to correct any misconceptions students have, so that the second round of error journal work is more successful.

INTERSESSION D (OPTIONAL)

Using the Style Manual During Error Journal Work

AGENDA

- Students will work in pairs to apply the error journal process to another error from a sample student paper.
- Students will review, once again, the error journal process of finding an error, referencing it in the style manual, restating what the style manual says about the error, and correcting the error.
- Students will work in pairs to correct the errors marked on one of their papers.
- Students will participate in a class discussion of what was difficult about the error journal work.

Teaching Note: This session may be repeated with students if they need further practice with the error journal.

FOCUS LESSON

- Distribute a style manual to each student in the class. If using an online resource, students may need to share.
- Place students in pairs.
- Display an “as is” sentence from a student’s paper for the class to see. (Be sure to ask permission before using the paper and avoid identifying the student in the display work.)
- Ask students to work in their pairs to find the error in the sentence. If it is an error students aren’t yet familiar with, identify the type of error as well.
- Next, look up the error in the style manual. (Guide students to turn to the same places you do so that they also learn how to look up the error.) Be sure to show the students that there are several ways to look up an error—by name, by the place of the error in the sentence, by key words (preposition, verb, noun, etc.).
- After students have looked up the error in their own manual, have them say back what they found out about it.
- Ask students to take a minute to craft a corrected version of the sentence and to jot down a few lines explaining what was wrong with the original sentence and why they made the corrections they did.
- As pairs are doing this work, circulate around the room, observing and coaching students by asking questions or helping them with their use of the style manual. Be sure *not* to tell students how to fix the sentence.

Common Core State Standards

- L.11-12.1 (A, B)
- L.11-12.2 (A, B)
- L.11-12.3 (A)
- L.11-12.6

Learning Objectives

- Students will incorporate the use of the style manual into their error correction work.

Guiding Questions

- How does the style manual fit into the error journal process?

Materials

- Class set of style manuals (or access to online resource)
- Display copy of student paper (to model error journal work)
- Student papers marked for error journal work

- Call on students to share their work—their corrected sentences and their commentary. Capture these on a chart.
- Wrap up the focus lesson by demonstrating, once again, the steps for using the error journal outlined in the last session. To do this, create a sample error journal “page” on a display that the class can see. Import a student’s corrected version and commentary as you build this page.
- Answer any questions students have about the demonstration, the style manuals, or the error journal work.

WORK PERIOD

- Hand back (or if you have already handed back marked papers, ask students to take out) a piece of their own writing that has been marked for errors. Explain that, as with the work period of the last session, this is a practice round of error journal work—a time for them to try working through the steps and using the style manual. The goal is not to correct an entire paper, but to clarify the error journal process.
- Place students in pairs, once again. Tell students that they should work with their partners to find and correct the errors in their papers. Partners should support each other in the work as they attempt to solve problems that arise.
- Use this time to circulate around the room, checking in and problem solving. Show students how to make proper entries in their error journals but resist the temptation to tell students what’s wrong with their sentences or how to fix them. (See Appendix for additional examples of student error journal entries.) Instead, direct them to one another, to the style manual, and to other resources such as model texts and writing resource books.

CLOSING MEETING

- Reconvene the class and ask students to consider, once again, the following question:
“What was difficult or strange about the error journal process?”
- Use this discussion as an opportunity to correct any misconceptions students have, so that the next round of error journal work is more successful.



SESSION 14

Introducing “Which New Era Would That Be”: Comprehension Work

AGENDA

- Working independently, students will read “Which New Era Would That Be,” marking the text and making notes in the margin of their student reader.
- Students will work with partners to ensure they have a basic understanding about who the characters are and what happens in the story.

FOCUS LESSON

- Ask students to turn to the short biography of Nadine Gordimer located in their student reader, and then take a minute to review it with the class.
- Next, ask students what they know about the history of apartheid in South Africa. At the very least, students should know that apartheid was a system of racial segregation that was enforced by the ruling white minority in South Africa. “Apartheid” is the Afrikaans word meaning “apartness.” Forced segregation was the law through all sectors of South African society including business, education, politics, housing, marriage, transportation etc. Nelson Mandela, the first black president of South Africa, helped to bring about a change to this racially demeaning legislation when apartheid was abolished in 1994.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



Learning Objectives

- Students will read and demonstrate a basic understanding of the characters and events in “Which New Era Would That Be.”

Guiding Questions

- What are some ways to get oriented to a new text?

Materials

- “Biographical Sketch: Nadine Gordimer”
- “Which New Era Would That Be?” by Nadine Gordimer
- Chart paper or another display

Biographical Sketch

Nadine Gordimer

Nadine Gordimer was born in 1923 in South Africa. The daughter of Jewish immigrants, she was considered part of the white minority in South Africa that benefitted from apartheid, the country’s system of racial segregation. Gordimer spent much of her life working tirelessly to help bring an end to apartheid, which was outlawed in 1994. Much of her work as a writer, as well as a political activist, centered on exposing racial and economic inequality in South Africa. Several of her works were originally banned for their anti-apartheid content. Later in her life, she turned her political activism to HIV/AIDS, which remains a significant health crisis in South Africa. She died in 2014 at the age of 90.

On the purpose of writing, Gordimer said “it is really to explain the mystery of life, and the mystery of life includes, of course, the personal, the political, the forces that make us what we are while there’s another focus from inside battling to make us something else.” She authored 15 novels and a number of essays and short stories, many of which appeared in *The New Yorker*. She won the Nobel Prize for Literature in 1991.

- Remind students of the larger objectives laid out in the first session of the unit:
 - » On one level, we are studying these stories because they are complex, interesting stories that are worth reading and discussing on their own.
 - » On another level, we are studying these stories because they offer opportunities to stretch important skills in our reading, discussing, and writing. We will continue to reflect on how we read for understanding, how we construct an interpretation of a story, and how we build an argument to support our interpretation.
- Introduce the text “Which New Era Would That Be” and explain to students that this is the other story they will do work with during this study. Point out that the work with each text follows a pattern—comprehension work followed by interpretive work—and that, as such, this session will be devoted to a “getting oriented” reading of the story.
- Write the following three comprehension questions on the board:
 - » Who are the characters in the story?
 - » What are the important things we learn about each of them in the story?
 - » What big events happen in the story, and in what order do they happen?
- Tell students that during this session you would like them to read the story independently. Encourage students to use the questions on the board to guide their reading.

- Point out that at the end of the reading, students will have time to work on the three questions in small groups. Tell students that they will answer these questions in their notebook.
- Encourage students to make notes in the margins of their student reader and to mark the text during the reading. If you have established a set of common annotation marks, you may wish to remind students of these now. Again, we often find that simple works best (*, !, ?, etc.).

WORK PERIOD

- Students should read, independently, “Which New Era Would That Be?”

Note: Inquiry By Design often encourages teachers to read a text aloud the first time a class encounters it. Even at twelfth grade this is sometimes appropriate. A modified alternative is to read the text aloud for five minutes, give students a moment to chunk and annotate (or turn and talk), and then ask them to finish reading independently.

- As students read, they should mark places in the text, or make brief notes that relate to the comprehension questions on the board.
- During this time, encourage students to notice and mark new or unfamiliar words, either for their own word lists or for the class to examine together. (See *Building Vocabulary* for more details on how to incorporate vocabulary instruction on a regular basis.)

Scaffolds and Modifications

- **Reading:** Read-aloud, modeling reading strategies.



CLOSING MEETING

- After reading, give students time to convene in groups of two or three to work on the questions on the board. During this small-group work, they should write down the answers to the comprehension questions in their notebook. They could title this entry “Which New Era Would That Be?: Comprehension Questions.”

Scaffolds and Modifications

- **Speaking and Listening:** Discussion norms, goal-setting and reflection, sentence stems/frames.



Scorable Moment: Formative



- Monitor students’ work at the end of the period to determine whether or not they understand the story, reviewing literacy notebooks if necessary. Whenever possible, respond to students’ questions by redirecting them to the text with prompts like “See if you can find any moments in the text that might help you answer that” or “Review some of the places that you and your group members marked in the text as



we read to see if that helps.” Remember that students will continue to interact with and reread the text, so they do not need to be experts on it at this moment. Instead, use this time to determine whether or not a whole-class rereading is appropriate in the next session.

- As a whole group, facilitate a shared response to these questions. Chart responses on the board or a piece of chart paper. Take care to ask students to support their answers with evidence from the text. When students share their responses, be sure to ask them to reference specific line numbers.

Teaching Note: Once again, remember that the spirit of this work is brisk not comprehensive. At this point, you’re just checking to see if students have a surface understanding of the story. Let students know they will have an opportunity to explore this text in greater depth during the next session.



SESSION 15

“Which New Era Would That Be?”: Chunking the Text

AGENDA

- Students will reread “Which New Era Would That Be?” marking the lines or moments they deem most important.
- As a class, students will decide how to divide the story into sections or “chunks.”
- Working in small groups, students will create a T-chart for each chunk that lists the most important moments and explains *why* those moments are the most important.
- Working as a class, students will negotiate a master version of these T-charts.
- Students will reflect on the comprehension work they did by composing a quick write and participating in brief small-group and whole-class discussions.

Learning Objectives

- Students will review how to chunk a text for comprehension work and, then complete the chunking work for “Which New Era Would That Be?”

Guiding Questions

- How can dividing the text into chunks help your comprehension of it?

Materials

- Copies of “Which New Era Would That Be?: Chunking the Text”
- “Chunking the Text: What We Did and Thought About” chart (from Session 8)

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



FOCUS LESSON

- Explain to students that during this session, they will deepen their understanding of the story by way of a “chunking” exercise designed to help them identify and focus on the most important moments in the story. Let them know that they will be following the same steps they used when they chunked “Interpreter of Maladies.”
- Have students reread “Which New Era Would That Be?” Remind students that expert readers reread a complex text multiple times in order to fully comprehend it. Rereading the text will help students address any gaps in understanding.

- Again, remind students that this rereading will be a different experience from the first read. This time, students are not reading to find out what happens, but to take a closer look at the structure and the events within the story. They also approach the text with a clearer understanding based on the shared comprehension work from the previous session.
- As students reread, ask them to mark the moments *that seem most important to the unfolding of the plot*. For example, these may be moments that are marked with tension or conflict, where an event or a character’s action is unusual or unclear, or where the time shifts or the setting changes.
- After students have finished reading, ask them to work with a partner or in trios to divide this story into a series of 4-6 “chunks.” To do this, have students look for natural breaks, divisions, or shifts in the story. Dividing the text into these chunks will give students a set of smaller sections to work with that will allow them a new view of the text—a macro-level view that will eventually make the content and sequence of the text clearer.
- When the small groups have completed this work, reconvene the whole group and negotiate a “whole-class” chunking of the story. (Note: The goal here is practical. It isn’t to create a definitive “best” way to subdivide the text, but simply to create a shared reference for the class.) When facilitating this work, be sure to ask students for explanations about why they decided to chunk it a certain way. Work with the class to agree on how to number these chunks for easy and clear referencing. Students should number the chunks in their reader as well.

WORK PERIOD

- Place students in pairs or trios.
- Display a copy of “Which New Era Would That Be?”: Chunking the Text” for the class to see and distribute copies to students. (See Appendix for a copy-ready version.)
- Review the “Chunking the Text: What We Did and Thought About” chart that was created during the closing meeting of Session 8. This will remind students of some of the intellectual moves they made when identifying and thinking about the important moments for each chunk.

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, goal-setting and reflection, sentence stems/frames.



- Afterwards, answer any questions students have about that work, and then give the small groups the remainder of the work period to complete the T-charts for each chunk of “What New Era Would That Be?” Encourage students to jot down in their notes any remaining questions they have about the text as they read.

- Use this time to confer with groups about their work.



“Which New Era Would That Be?” Chunking the Text

For each chunk the class identified, do the following things:

1. Create a new page in your notebook and give it a title—something like “Which New Era” Chunk #1, Lines (1-XX).
2. Reread the chunk or section.
3. After rereading, discuss the passage with your partner(s). Create a T-chart in your notebook that looks similar to the one below. The first column should contain specific line numbers.

“Which New Era Would that Be?” Chunk #1, Lines (1-XX)

Most important moments (include page and line numbers).	Why these moments are important.

After you have completed this chart in your notebook for the first chunk, move on to closely read the second chunk. Be sure to create a new page in your notebook and collaborate with your partner(s) to complete a new T-chart for the second chunk. Continue this pattern for each additional chunk.

CLOSING MEETING

- Reconvene the class and facilitate a discussion about the work period’s chunking work.
- Organize this discussion by working with the class to create a “master” version of the T-chart for each chunk. To do this, invite groups to share the moments they think are most important in each section, as well as why they think those moments are important. Capture this on a chart or another display. Allow students to share their remaining questions about the text as well. If students have questions that their peers can clarify, open that up to the class, but encourage them to keep their more interpretive questions for the discussion next class.
- Once the class has created an agreed upon “master” version for each chunk, remind students that one reason we are studying these stories is because they help us think about *how we read for understanding*. The stories and work in this unit help remind us what it means to do comprehension and interpretive work with texts, so it helps to “step back” at times to reflect on the work we have done and how we accomplished it so we can recall these strategies later.



- **Inquiry reflection:** Ask students to reflect back on the work they did to complete the assignment by leading them through the following cycle of step-back work:
 - » Ask students to reflect back, independently, on the work they did to complete the chunking assignment.
 - » Ask students to take 3-4 minutes to revisit the “Chunking the Text: What We Did and Thought About” chart that was originally created in Session 8. Have them compose a quick write in their notebook about one of the things that they did that helped the most with completing this assignment.
 - » Have students take their notebooks to a small-group discussion with two other students. For 2-3 minutes, students should share their quick writes with each other. During this share out time, they should be sure to ask questions of one another as needed.
 - » Finally, convene a short, 3- to 5-minute, whole-group discussion of the “what are the things you did that helped you the most” question.
- As a class, determine if there are ways to add to, or refine, the “Chunking the Text: What We Did and Thought About” chart. Getting clearer about the things a reader does when identifying and thinking about what is most important in a text is a critical part of apprenticing students to do careful text-based work.
- Repost the newly revised “Chunking the Text: What We Did and Thought About” chart so that students can consult it as needed.



SESSION 16

Interpretive Assignment #2: Small-Group Discussions

AGENDA

- Working in small groups, students will form and discuss an interpretation of “Which New Era Would That Be?” responding to the question “How do you interpret Jake’s actions at the end of the story?”
- Students will reference the text to support their interpretations.
- Students will take notes about their own and their classmates’ interpretations to help them with the interpretive writing to come.

FOCUS LESSON

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Display “Interpretive Assignment #2” for the class to see and distribute a paper copy to each student. (A copy-ready version of this assignment can be found in the Appendix.)
- Read through the assignment with the class and answer any questions students have about it. Note that unlike the first writing

task, the second writing task does not contain a list of possible responses: For both their claim and their counterclaim, students will need to create their own and take careful notes in their discussions.

- Remind students that an interpretation is a type of argument that readers make about literary texts, and that interpretations make use of claims, evidence, and explanations or warrants. Ask students to share or review ideas of what counts as “evidence” in interpreting a story. Once again, point out to students that they’ll be reviewing the evidence today to start forming a claim.
- Place students in groups of two or three.

Learning Objectives

- In small groups, students will generate an initial attempt at a claim in response to the interpretive question and mark supporting moments in the text.

Guiding Questions

- How do you interpret Jake’s actions after Jennifer leaves?

Materials

- Copies of “Which New Era Would That Be?: Interpretive Assignment #2”
- Chart paper or another display

WORK PERIOD

- Remind students that the purpose of the small-group work is to give them a chance to try out the interpretations they will *write during Session 19*. Remind them to take notes during these discussions, as this will help them craft their interpretive paper drafts. These notes will also help them participate in the whole-group conversation in the next session.
- Revisit with students the thinking they did about the differences between comprehension work and interpretive work. As you review this work, help students recall moments in the earlier work with the Lahiri text to illustrate the differences. Take care to pay particular attention to conversational moves students made that were either helpful or problematic. If you wish to challenge students to improve on a specific aspect of their interpretive work, take a moment to explain what you observed in the last round and what you hope to see this time.

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, goal-setting, sentence stems/frames.



- Next, give the groups time to conduct their discussions.
- Confer with groups about their work during this time. Be sure to remind and model for the groups how to use the text during these exchanges (for example, to reference, to read from, to point to, etc.). Also, take time to show students how to jot notes and ideas down during these discussions.



CLOSING MEETING

- Convene the whole class, and ask the question “What did you learn today about how you interpreted Jake’s actions at the end of the story?” You are not seeking a full, developed discussion at this point—only a quick charting of initial ideas.
- Jot down student ideas on a chart or another display so these ideas can be accessed later. Encourage students to write their classmates’ ideas in their notebooks, to help them with their upcoming writing assignment.
- During this debriefing, pause to work with the students to locate and note the page and line numbers of passages they might want to cite.

ARGUMENT

Interpretive Assignment #2**Writing About “Which New Era Would That Be?”**

For this assignment you will write an argument about “Which New Era Would That Be?” that answers the question in the box below.

When Jennifer leaves at the end of the story, Jake kicks the chair and then turns up the heat on the bacon. What is the best way to interpret Jake’s actions after Jennifer leaves?

There are many possible correct answers to this question. Your job is to think through the possible answers and choose the one you think is best. Then write a compelling, 1- to 2- page argument that supports your answer.

Use your “Checklist for Interpretive/Argument Writing” to help you remember everything you must include in your writing and be sure to draw on all of your discussion notes and class charts as you write. These are valuable resources that will help you complete the assignment.

When you finish writing, make sure your argument includes

1. A claim that answers the question;
2. Support for the claim with evidence from the text;
3. An explanation that shows how that evidence supports your position; and
4. Commentary on potential counterclaims or alternate positions.

Citing Evidence

When you refer to a specific line or moment from our unit texts, make sure you quote it accurately and tell what page and line number the quotation or moment is from. Here’s an example of a sentence in which a line from the text is quoted:

Because of their unique attitudes, Jake and Alister share a friendship that, under the circumstances, is “less self-conscious than is usual” (p. 55, lines 323-324).

Please notice three things about this example:

1. There are double quotation marks around the part that Gordimer wrote.
2. The quotation is copied exactly as Gordimer wrote it.
3. The page the quotation comes from is placed in parentheses *after* the last double quotation marks but *before* the period.



SESSION 17

Interpretive Assignment #2: Whole-Class Discussion

AGENDA

- Students will quickly compose an initial written response to the interpretive question.
- Students will participate in a whole-class discussion about the same interpretive question.
- Students will take notes about the points and ideas raised during the discussion and use them to revise their initial written response.
- Students will reflect upon and share out any new things they learned today about forming interpretations, as well as review the major differences between comprehension and interpretive work.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



FOCUS LESSON

- Write the interpretive question on the board and revisit it with the class.

When Jennifer leaves at the end of the story, Jake kicks the chair and then turns up the heat on the bacon.

What is the best way to interpret Jake's actions after Jennifer leaves?

- Ask students to spend 10 minutes composing a written response to this question in their notebook. Explain to students that this initial writing exercise is aimed at helping them in today's whole-class discussion about this question. Explain to students that good responses will make a claim (a concise answer to the question "What is the best way to interpret Jake's actions after Jennifer leaves?") and an explanation to back up the claim that is supported by textual evidence.

Learning Objectives

- Students will prepare their notes, quick write, and ideas in advance of a whole-class discussion.
- Students will share and support their responses to the interpretive question while clarifying, specifying, and modifying as needed.
- Students will reflect on the interpretive process in preparation for the next round of work.

Guiding Questions

- What new things did you learn about forming interpretations from the whole-class discussion?
- How is forming an interpretation different from responding to a comprehension question?

Materials

- "Criteria for a Good Discussion"
- Chart paper or other display

- » You may wish to inform students that they will add to these responses at the end of class, and that while you plan to read through these to see their ideas and their thinking, they do not need to worry about writing it perfectly at this time. This is *writing-to-think* work.
- » Walk around during this time to get a sense of students' understanding of the text and task.
- After students have written for 10 minutes, take a few minutes to review the "Criteria for a Good Discussion." (A copy-ready version can be found in the Appendix.) Explain to students that this session's work period will be dedicated to a whole-group discussion of the question posed in "Interpretive Assignment #2."
- Help students to understand that they should be having an "adult-like" discussion where they don't necessarily have to raise their hands, but rather can wait for the right moment to jump into the discussion to make a point.



WORK PERIOD

- Ask students to take a moment to gather their notebook and their student reader. This will be the third interpretive discussion: If you have not had students set specific goals for their personal participation in a discussion prior to this point, you are encouraged to do so here, and to allow them time to reflect on their work in the discussion at the end of class.
- Tell students that they will have 20-30 minutes to complete their class discussion.

Scaffolds and Modifications

- Speaking and Listening: Goal-setting, turn-and-talk, posing questions, course correction, return to text.



- Twenty minutes seems to be the right amount of time to allow a class of 30 students a chance to talk. Sometimes, when you are first beginning a whole-class discussion, you might begin with less time—10 minutes, for example. After a while, classes are often able to sustain the discussion for 30 minutes.
- To begin the discussion, revisit the interpretive question with the class. Then, invite students to begin the discussion.
- Work hard to get comfortable with periods of silence. Make it the job of the students to fill the silent gap, not the job of the teacher.
- Do NOT attempt to answer the question yourself. Instead, you can push the conversation along by doing the following:
 - » Ask follow-up questions, including
 - Requests for clarification.
 - Requests for additional support for opinions.
 - Requests for additional answers or opinions.
 - Requests for further development of ideas.
 - Invitations to "test" an idea out.

- » Sort through answers so that the class doesn't go to work on more than one good idea at a time.
 - » Constantly draw students back to the text. Asking "what line?" questions are critical if students are to grow accustomed to doing careful text-based work.
 - » Be patient, but also persistent in your quest for answers to the question.
 - » Draw students into conversations with one another so that they are extending, confirming, or critiquing each other's ideas.
- In addition to facilitating this conversation, work hard to capture and distill the major claims students seem to be making. Jot these claims on a chart or another display and push students to help you build text-based explanations to support them. This will ensure that students get a glimpse of what it looks like when someone builds an interpretation.
 - Let students know when they have five minutes left. Encourage students who have not spoken up yet, to take this opportunity to speak. Establish the expectation that everyone's idea counts and that people get smarter by working together to explore difficult questions or ideas.
 - If necessary, direct students' attention to specific items on the "Criteria for a Good Discussion."

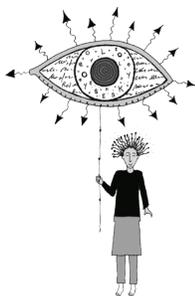


CLOSING MEETING

- Ask students to take 3-4 minutes to make any additional notes or changes to the responses they wrote at the beginning of class. Their initial notes, coupled with their notes after the discussion, should help you understand their thinking about the text and how their thinking may have grown or changed. Students should consider some of the following:
 - » Add notes, references, or ideas from the discussion that you had not considered in your earlier writing. These might add to or expand your initial ideas, or they might be new or different ideas entirely. It is perfectly acceptable to have changed your mind during the discussion.
 - » Include notes on at least one other perspective from the discussion that you could use as a counterclaim when you write about this text.
- **Inquiry reflection:** After students have finished revising their notes, ask them to answer briefly in writing in their notebook the following "step-back" questions about doing interpretive work. These questions build on the thinking students began at the end of Sessions 10 and 12:
 - » What new things did you learn about forming *interpretations* from our discussion today?
 - » How is forming an interpretation different from responding to a comprehension question?

**Scorable Moment:
Formative**





SESSION 18

Studying Exemplars

AGENDA

- Students will create a list of the ways that interpretive work is different from comprehension work.
- Students will study a model of interpretive writing, making notes and marking the text as they read.
- Students will study the arc of work that supported the creation of the writing model, using a lens or prompt provided by the teacher.
- Students will reflect on and discuss what they have learned about writing interpretive papers in this session.

Teaching Note: The work described in this session presumes that the teacher has access to a sample (or set of samples) of student work that can stand as a model of interpretive writing. During this session, the class will study an interpretive writing model written by a student (most likely “Interpretive Assignment #1”). *It is imperative that the class be familiar with the text the paper is based on.* This session is written in such a way that the work it describes can be repeated again in this unit or at any time throughout the year. (Depending on the needs of students, teachers may consider using Session 19 as an alternate to this session. Session 19 offers a focused study of exemplary moves and sections of many different papers rather than focusing on a single paper and the work arc supporting it.)

To support the study of text-based interpretive writing, teachers are encouraged to assemble a notebook that contains multiple exemplar papers. This is a notebook that teachers and students could add to during the year and that students would be encouraged to consult as need and interest arises. It might make sense to provide multiple (or digital) copies of these notebooks so that students could check them out or look at them at the same time.

Learning Objectives

- Students will clarify the traits of strong interpretive/argument writing after examining a student exemplar.

Guiding Questions

- What can we learn about doing interpretive work and writing interpretive papers from studying student exemplars?

Materials

- New chart titled “Comprehension Versus Interpretation”
- Copies of an exemplar paper (final draft)
- Arcs of work supporting the exemplar paper (one per group)
- Chart paper or another display
- Exemplar lens or prompt

The notebooks themselves would be fairly simple: labeled dividers would separate final drafts and the work “arcs” behind those papers. An “arc” includes any work done in support of the final draft such as

- Copies of the text or texts the paper is written about, including the student’s markings and marginal annotations.
- Notes and/or quick writes.
- Other pre-writings, including graphic organizers.
- Rough draft(s).

To conduct the work in this session, you will need to provide each student with a copy of an exemplar final draft, and it is helpful if you can also provide each small group (pair or trio) with an “arc packet” that includes the marked text, notes, and drafts that culminated in that final draft. The arc packet can be useful for demonstrating the work that went into creating the final product—a breadcrumb trail of the student’s developing thinking.

The work in this session has strong connections to Session 1-B from *Writing Text-Based Arguments*. Teachers who wish to adapt the work for a different writing focus are encouraged to review that session (or others from the same guide) for ideas.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



FOCUS LESSON

- Place students in groups of threes and give the groups time to discuss the following “step-back” question that was introduced during the closing meeting of the previous session:
 - » How is forming an interpretation different from responding to a comprehension question?
- Ask the students to work in their small groups to create a list of four or five ways that interpretive work is different from comprehension work.
- Next, reconvene the whole class to discuss the question. Capture the class’s thinking about this on a chart titled “Comprehension Versus Interpretation.” You might organize the responses by creating a simple T-chart, dedicating one column to features of comprehension work and the other to features of interpretive work. Afterwards, be sure to post this list in the room so that students can consult it as needed.
- Use this discussion to segue to the next task: studying an exemplar paper.
- Explain to the class that this session’s work will be dedicated to looking at models of text-based interpretive writing, an essential piece of academic prose that should have a central place in a student’s academic apprenticeship. Point out to the class that as a group they’ll have a chance to study models of this kind of writing throughout the year. You might also take time to direct their attention

to the exemplar notebooks and to introduce them to the class if they haven't worked with them before.

- Distribute to each student a copy of the final draft the class will be studying during this session's work. Explain to the class that this session's work will be divided into three basic parts:
 1. A focus lesson aimed at orienting students to the model.
 2. A work period in which students study the paper in small groups and then as a whole group.
 3. A closing meeting where the students "step back" and reflect on what they learned during the session about writing text-based interpretive papers.
- Take time to read the exemplar aloud to the class. Instruct students to follow along on their own copy, marking the text as you read aloud. They should mark two kinds of moments:
 1. Moments that they think are important or well executed.
 2. Moments where they have questions about what the author is doing or saying.
- If necessary, point out to the class that this is similar to the kind of marking they do with any text they first encounter in an Inquiry By Design study. Encourage them to use the same symbols for marking here that they've used elsewhere in their inquiry work.
- After the read aloud, facilitate a whole-group share out where you capture or summarize the students marking work on a two-column table on the board or a chart. Resist the temptation to discuss the paper at this point as these discussions are the business of the work period that follows.

Note: Sometimes, it is student nature to focus entirely on the flaws they find, even in high-quality work. If this happens in your class, remind students that you are not trying to say the work is flawless; rather, we are looking at it to see what we can learn from it, and that will be the focus of our conversations.

WORK PERIOD

- Place students in groups of two or three.
- If available, pass out to each group a packet of the work "arc" that the student created on his or her way to composing the final draft you read aloud. Take a minute to orient students to the contents of their packet. Remind them that it's another resource they can consult during the small-group work, another support for their analysis.
- Write on the board the "lens" you want students to look through during the small-group section of this work period. A lens is simply a question/prompt or set of questions/prompts you provide that guide the way students read and analyze the paper. Different lenses or questions focus students' attention on different aspects of the work. You should imagine introducing lenses to stu-

dents in a sequence over a series of study sessions. This sequencing should be based on what you know about your students, on what you sense they need to see now, and on what you want to prepare them to see or understand in the next exemplar study. The lens you provide for this study should be determined by what you noticed from reading their papers written in response to “Interpretive Assignment #1.” Focus on areas where students need additional support to write compelling and well-supported interpretive papers.

- A list of lens categories with accompanying questions is shown nearby. (A copy-ready version can be found in the Appendix.) The questions in each category are examples of individual “lenses” that students could use for the study. *Care should be taken not to introduce more than one or two lenses in each study session.*

- Instruct students to work in their small groups to “see” the exemplar paper through the lens you placed on the board. Each small group should prepare a set of notes that document the results of their analysis. Give groups 10-15 minutes to conduct their studies.

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, goal-setting.



- Facilitate a short, whole-group discussion where small groups of students not only share their responses with the whole group, but also clarify, challenge, and build on one another’s thinking.

- Reconvene the class and facilitate a whole-group discussion about the exemplar that is focused by the lens prompt or question. Displaying the exemplar for the entire class to see will help you lead this conversation more effectively.

CLOSING MEETING

- End the class meeting with a conversation focused by the question below. Students can quick write a response or turn and talk to a partner first before sharing their thoughts with the whole group.
 - » What did we learn in this session about doing interpretive work and writing interpretive papers?
- Capture student thoughts on the board or on a piece of chart paper. Encourage students to be as concrete and specific as possible and to add these to a page or set of pages in their notebooks titled “What We Know About Writing Effective Interpretive Papers.”



Lenses for Analyzing Exemplars

Engaging with and responding to the writer's ideas:

- Find places where you understood or were engaged as a reader.
- What ideas struck you in this paper? Why?
- What surprised you from reading this piece?
- What did you learn about the text(s) from reading this paper?

Noticing thinking:

- Find places in the paper where you see this writer thinking.
- What are the “faces” of thinking in an interpretive paper? (In other words, what does thinking look like?)
- What are the different kinds of thinking the writer does in this paper?

Noticing essential interpretive elements:

- Where is the writer's primary claim?
- What does the writer do to build a case in support of his or her claim?
 - » What does the writer do to show us that he or she understands the text?
 - » What does the writer include?
 - » What resources does the writer draw on?
 - » How does the writer organize the paper?

Noticing reasoning and evidence:

- Find places in the paper where the writer cites or summarizes specific lines or sections of the text.
 - » For what purposes does this writer cite and/or summarize these moments?
- Find a place (or series of places) in the paper where the writer makes clear the relationship between a claim, a reason for making that claim, and the evidence the writer assembles or points to in order to demonstrate the reasonableness of his or her claim.

Noticing organization and connections:

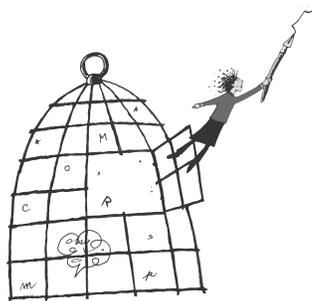
- What does the writer do to guide a reader through the paper?
- What words does he or she use to “signal” changes or shifts in direction or to show the relationships between sentences, ideas, or paragraphs?

Noticing style:

- In general, interpretive writing tends to be marked by a more formal or authoritative style.
 - » What are the choices this writer makes to create a formal or authoritative style in this paper?
 - » Does the writer make choices that undermine a formal or authoritative style? What are these and how could they be revised?
- Imagine that this paper stands as an example of how to write and sound like an expert. Find three places in the paper where the writer sounds like an expert. What are the choices the writer made in each moment that resulted in this “sound”?
- Two ways a writer creates a formal style or sounds “like an expert” are: 1. How she or he cites sources; and 2. How he or she incorporates quotes from a text into a paper.
 - » How does the writer cite sources in this paper?
 - » How does the writer introduce or incorporate quotes into the paper? What are the words or phrases he or she uses to blend them in?

Noticing development:

- Look carefully at the arc of work that culminated in the final paper.
 - » Where is there evidence that the writer's thinking changed during his or her work on this task? How did the writer incorporate that new thinking into his or her work?
 - » Describe, in writing, how the writer's thinking developed and changed. What did the writer do first? Second? Third? How did the early work set up the later phases? Pay particular attention to the following things in your account: places where things changed; places where things stayed the same; ways in which pre-writing such as notes and graphic organizers influenced the structure and content of the final paper.



SESSION 19

Studying Drafts, Composing Drafts

AGENDA

- Students will study effective interpretive writing.
- Students will see examples and non-examples of a clear interpretive position; textual evidence that supports the claim; and a compelling explanation that says how the evidence supports the claim.
- Students will learn about the importance of demonstrating an authoritative interpretive disposition in their writing.
- Students will write their interpretive papers about “Which New Era Would That Be?”

Teaching Note: If you led your class through the work of Session 18, you may choose to skip the focus lesson of this session and move directly on to the work period. Students will begin writing their response to “Interpretive Assignment #2” in the work period.

This session is offered as an alternative to the “Studying Exemplars” work introduced in Session 18. Teachers who wish to lead students through another round of exemplar study should reference Session 18 for guidance about how to prepare for and implement that work.

To implement this session, you will need to pull together, prior to class, a set of interpretive papers students have written in a previous interpretive assignment (most likely Interpretive Assignment #1). *It is imperative that the class be familiar with the text.* Read through this set of papers and look for moments where students interpret, or attempt to interpret, the text or look for interesting fragments of interpretive work that will help you illustrate the following items:

- Clearly stated positions/interpretive statements.

Learning Objectives

- Students will clarify the traits of strong interpretive/argument writing after examining samples of student work.
- Students will demonstrate their understanding of argumentative and interpretive writing as they draft a response to the interpretive question.

Guiding Questions

- What moves do we need to make to write a good interpretive paper?

Materials

- Display copies of interpretive writing for study
- Charts showing exemplary moves for interpretive writing

- Compelling explanations grounded in specific passages in the story.
- Elegant phrases, transitions, or citations, including phrases used to reference or cite a passage from the story.

The easiest way to conduct the work in this session is to project excerpts of papers on the board or screen. As always, be sure to obtain permission from students to use their work.

The work in this session has strong connections to Session 1-B from *Writing Text-Based Arguments*. Teachers who wish to adapt the work for a different writing focus are encouraged to review that session (or others from the same guide) for ideas.

FOCUS LESSON

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Tell the class that the purpose of this focus lesson is to hold a discussion with the class about effective interpretive writing.
- Review the basic principles for good interpretive writing:
 - » A clear interpretive position.
 - » Textual evidence that supports the claim.
 - » A compelling explanation that says how the evidence supports the claim.
- Tell students that you want them to help you consider excerpts from student responses to “Interpretive Assignment #1.” The aim is to exit this work with a clearer sense of what good interpretive writing is like. Options for facilitating this conversation might include the following:
 - » Show students an interpretive statement and ask them “What would make this interpretation more compelling?”
 - » Show students an interpretive statement with a so-so explanation and ask students to help you revise it.
 - » Show students a well-written passage that needs help with citations and ask students to help you revise it.
 - » Show the class an almost-interpretive statement and ask the class to help you phrase it so it’s clearer, then list notes to explain the interpretation.
- One of the most difficult things for students to acquire is the ability to sound like they are delivering a compelling interpretation. This might be termed an “authoritative interpretive disposition.” In all of the scenarios you consider with students insist that they do the following: *Act as if they are an expert. How would an expert write that? What does an expert sound like? How does an expert cite sources? Ask them to “try on” this persona during this work.*
- During this conversation, be sure to guide students to make use of the story and their notes.
- Use this focus lesson time to walk students through one model. Encourage them to take notes and to copy examples into their notebooks.

- Consider creating chart-sized versions of exemplar papers or passages, or a digital collection of moments that illustrate exemplary moves. These charts should be marked and annotated and posted so that students can reference them during the interpretive writing work ahead.

WORK PERIOD

- Take a minute to review the criteria for a good interpretive paper listed on “Interpretive Assignment #2” once again.
- Remind the class that there isn’t a simple right or wrong answer to the question. Each student should aim to form an interpretation and to explain that interpretation by linking it to specific passages in the story.
- This is an excellent time to have students review their earlier writing and the feedback they received from their first paper. You may even wish to ask students to set specific goals for this paper using a reflection similar to the following:
 - » “In my last paper, one thing I did well was _____. In this paper, my goal for improvement is to _____.”
- Give students this time to write their interpretive papers in response to the assignment for “Which New Era Would That Be?” This is independent work. Remind students that during this work, they should refer back to the story, the task sheet, their notes, their quick writes, and any charts generated during this unit.
- Use this time to confer with students about this work. Consider whether common student questions, difficulties, or errors merit a focus in either the next session or during the next writing task. If you set a particular focus in your writing expectations, observe students’ performance in this area.

Scaffolds and Modifications

- Writing: Checklists, peer review and feedback.



CLOSING MEETING

- At the end of class, ask students to turn in their papers or negotiate a deadline for submitting the work. Tell students that you will review their drafts, and with permission, photocopy excerpts to consider with the class later on. Remind the class that the main purpose of this entire interpretive module is to introduce students to interpretive reading, thinking, talking, and writing.
- Ask students to comment on the ways the focus lesson work influenced their writing. Specifically, ask them to reflect on what it felt like to try out or use academic language and academic moves: Was it hard? Easy? What did it feel like?
- When students prepare to submit their work, we recommend continuing the practice of error journal work by engaging in the Mini-Lesson 2-A from *Constructing an Error Journal*, in which students review their work line-by-line to correct any accidental errors before submitting.

Scorable Moment: Summative



Teaching Note: Giving good feedback is both important and, at times, difficult. Not all feedback is effective, and some is even counterproductive. We encourage teachers to keep in mind some of the following recommendations:

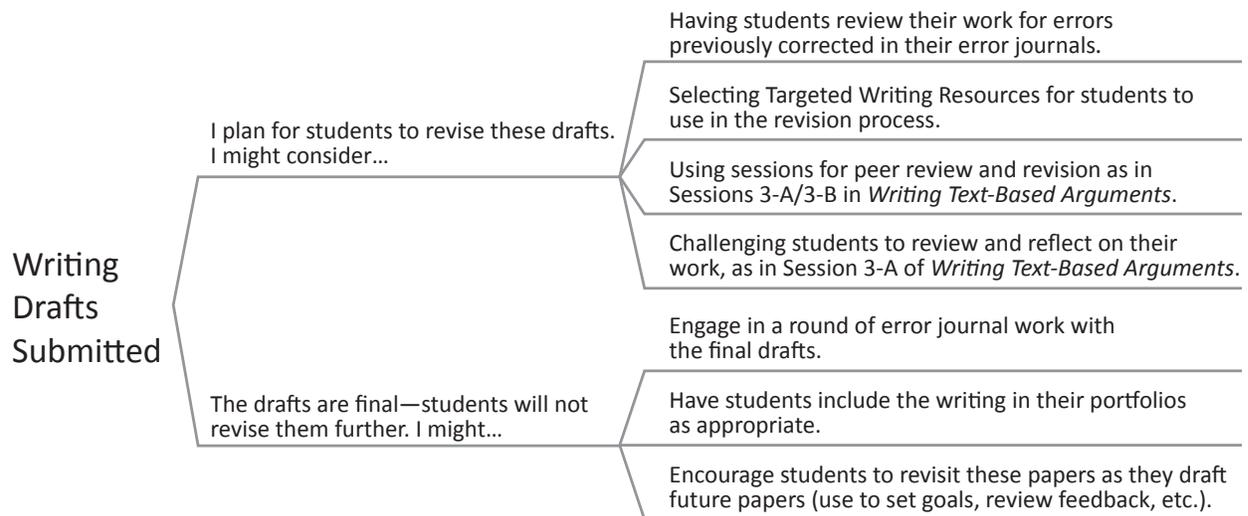
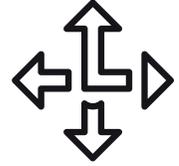
- Jan Chappuis (2009) writes that good feedback “limits corrective information to the amount of advice the student can act on,” which may vary between students. Too much feedback can be overwhelming and difficult to process, in addition to being quite time-consuming to produce.
- Give feedback while students have a chance to act on it. Feedback returned along with a final grade is often ignored.
- If you are pointing out a strength, describe specifically what the student has done well (“This introduction gives me a clear understanding of your focus.”).
- For intervention feedback, be clear about the need. Comments can be focused on describing what is present, on posing a question, or on making a clear recommendation – as long as you don’t solve the problem for the student. Consider the following:
 - » “These sentences all begin with the same phrase.”
 - » “Can you think of some different ways of beginning these sentences?”
 - » “Try rearranging or combining some of these sentences to add variety.”

Instead of simply saying “repetitive” or offering new sentence starters for the student, each of these comments gives the student a clear, manageable thought problem to solve.

In addition, a rubric and checklist for interpretive/argument writing are included in *Rubrics for Writing*. Be sure to read the “Wise Use of Inquiry By Design Rubrics for Writing” if you decide to use this tool. For more in-depth guidance on incorporating the interpretive/ argument rubric as part of classroom work, consult *Writing Text-Based Arguments*.

Next Steps for Student Writing

Student writing presents the teacher with many choices for how to respond. If the writing is intended to produce a polished draft, it is usually appropriate to allow students opportunities for review, reflection, and feedback before scoring the final product. Research indicates that as soon as a grade or score appears on a piece of writing, students focus on the grade rather than on the feedback, and that feedback is most effective when students have an opportunity to modify or change their work as a result (Wiliam 2018). As students submit their drafts, consider which instructional path best fits your needs.



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Appendix

Book Interview

Book Pass

Websites for Young Adult Readers

Book Recommendation

Goals for My Reading Life

Criteria for a Good Discussion

“Interpreter of Maladies”: Chunking the Text

Interpretive Assignment #1: “Interpreter of Maladies”

Error Journal Process

“Which New Era Would That Be?”: Chunking the Text

Interpretive Assignment #2 : “Which New Era Would That Be?”

Lenses for Analyzing Exemplars

Scaffolds and Modifications: Descriptions and Use

Name _____

Date _____

Book Interview

Title

Author

This book is about:

Genre

Difficulty Level

- Easy
- Just Right
- Challenging

Title

Author

This book is about:

Genre

Difficulty Level

- Easy
- Just Right
- Challenging

Title

Author

This book is about:

Genre

Difficulty Level

- Easy
- Just Right
- Challenging

Websites for Young Adult Readers

YALSA (Young Adult Library Services Association-an affiliate of the American Library Association)	http://www.yalsa.ala.org/thehub/
Teen Reads (be sure to check out their “ultimate reading list”)	http://www.teenreads.com/
Good Reads	http://www.goodreads.com/shelf/show/12th-grade
NPR list of 100 Best Teen Novels	http://www.npr.org/2012/08/07/157795366/your-favorites-100-best-ever-teen-novels
NPR Books And NPR’s Book Concierge	https://www.npr.org/books/ https://apps.npr.org/best-books-2018/
New York Times	https://www.nytimes.com/books/best-sellers/
New York Public Library	https://www.nypl.org/books-music-movies/recommendations
Los Angeles Public Library	https://www.lapl.org/teens

Name: _____

Goals for My Reading Life

The _____ marking period

1. Big Goals

- How many books (or book equivalents) will I read this marking period?
- How many pages will I read each week?

2. What I'm Going to Read

- List the titles of books I plan on reading this marking period:
- List one new genre or author I will try this marking period:
- List one topic I plan on reading more about this marking period:

3. Where, When, and How Often

- Where will I read during this marking period?
- When will I read?
- How long will I read each day?
- How many days will I read each week?

4. What reading strategies or reading habits do I want to develop this marking period? (Continued)

End of Marking Period Self-Assessment

1. Which of my goals did I meet?

2. What goals did I fail to meet?

For each of these write a couple of sentences explaining why you didn't achieve that particular goal.

Criteria For a Good Discussion

What are students saying and doing during discussion?

Students are...

- Mindful of group/classroom norms.
- Contributing ideas to the group discussion.
- Supporting ideas with specific moments in the text.
- Referring to specific page numbers, line numbers, or quotations in the text to support their arguments.
- Using sentence stems.
- Listening to each other's ideas and building on them.
- Questioning each other's ideas.
- Pausing after someone is finished speaking.

Students are not...

- Disregarding group/classroom norms.
- Sitting silently and disengaging from the discussion.
- Drifting to off-topic conversations.
- Making generalizations that are not supported in the text.
- Dominating the conversation.
- Being rude, or using disrespectful language.
- Displaying anger when somebody doesn't agree with them.
- Interrupting someone who is talking.

**“Interpreter of Maladies”
Chunking the Text**

For each chunk the class identified, do the following things:

1. Create a new page in your notebook and give it a title—something like “Interpreter of Maladies” Chunk #1, Lines (1-XX).
2. Reread the chunk or section.
3. After rereading, discuss the passage with your partner(s). Create a T-chart in your notebook that looks similar to the one below. The first column should contain specific line numbers.

“Interpreter of Maladies” Chunk #1, Lines (1-XX)

Most important moments (include page and line numbers).	Why these moments are important.

After you have completed this chart in your notebook for the first chunk, move on to closely read the second chunk. Be sure to create a new page in your notebook and collaborate with your partner(s) to complete a new T-chart for the second chunk. Continue this pattern for each additional chunk.

ARGUMENT

Interpretive Assignment #2

Writing About “Interpreter of Maladies”

For this assignment you will write an argument about “Interpreter of Maladies” that answers the question in the box below. It will sound familiar to you because you participated in a discussion about it in the previous session’s work.

Reread the final paragraph of “Interpreter of Maladies.” What is the picture of the Das family that Mr. Kapasi will “preserve in his mind forever”? Respond in a way that argues for a specific interpretation of the ending.

There are many possible correct answers to this question. Here are a few:

- The picture that Mr. Kapasi will “preserve in his mind forever” is of the family coming together while his address blows away in the wind. This represents his fantasy of a relationship with Mrs. Das blowing away, and he realizes it will never happen.
- The picture Mr. Kapasi is left with is of a dysfunctional family with immature parents. He realizes that his romantic ideas are a fantasy because Mrs. Das doesn’t care about anyone but herself.
- The picture of the Das family that will be preserved in his mind is like his patients: he can describe their problems in detail, but in the end, he has no cure and knows that while he will remember them forever, they will soon forget him.

Your job is to think through the possible answers—both the answers listed above as well those that you generate on your own or with the class—and choose the one you think is best. Then write a compelling, 1-2 page argument that supports your answer.

Use your “Checklist for Interpretive/Argument Writing” to help you remember everything you must include in your writing and be sure to draw on all of your discussion notes and class charts as you write. These are valuable resources that will help you complete the assignment.

When you finish writing, make sure your argument includes

1. A claim that answers the question;
2. Support for the claim with evidence from the text;
3. An explanation that shows how that evidence supports your position; and
4. Commentary on potential counterclaims or alternate positions.

Citing Evidence

When you refer to a specific line or moment from our unit texts, make sure you quote it accurately and tell what page and line number the quotation or moment is from. Here’s an example of a sentence in which a line from the text is quoted:

Early on, Mr. Kapasi notes odd details and observations about the Das’s relationship, and finds it strange, for example, “that Mr. Das should refer to his wife by her first name” when speaking to their daughter (p. 7, lines 103-105).

Please notice three things about this example:

1. There are double quotation marks around the part that Lahiri wrote.
2. The quotation is copied exactly as Lahiri wrote it.
3. The page the quotation comes from is placed in parentheses *after* the last double quotation marks but *before* the period.

Error Journal Process

1. Read over each sentence or line the teacher has marked.
2. Find the error in each line or sentence. (During this process, you can ask someone else for help, but you should only ask the teacher as a last resort.)
3. Complete the next three steps in your error journal. (Example 2 shows an example of an error journal entry.)
 - a. After you have found the error in one of the marked lines or sentences, write out the sentence “*as is*” on a page in your error journal. Label this sentence “Original Version.”
 - b. Underneath or next to that sentence, make a note of what’s wrong—in other words, what the error is—and explain the rule for usage in your own words, so you can understand it next time. Label this sentence “Error.”
 - c. Below that, write out a corrected version of the original sentence. Label this sentence “Corrected Version.”
4. When you have completed error journal entries for each error marked on a paper, go back and make the correction on your original paper.
5. Be sure to repeat the process described in steps 1-4 for each error marked in your paper.

“Which New Era Would That Be?”

Chunking the Text

For each chunk the class identified, do the following things:

1. Create a new page in your notebook and give it a title—something like “Which New Era” Chunk #1, Lines (1-XX).
2. Reread the chunk or section.
3. After rereading, discuss the passage with your partner(s). Create a T-chart in your notebook that looks similar to the one below. The first column should contain specific line numbers.

“Which New Era” Chunk #1, Lines (1-XX)

Most important moments (include page and line numbers).	Why these moments are important.

After you have completed this chart in your notebook for the first chunk, move on to closely read the second chunk. Be sure to create a new page in your notebook and collaborate with your partner(s) to complete a new T-chart for the second chunk. Continue this pattern for each additional chunk.

ARGUMENT

Interpretive Assignment #2

Writing About “Which New Era Would That Be”

For this assignment you will write an argument about “Which New Era Would That Be?” that answers the question in the box below.

When Jennifer leaves at the end of the story, Jake kicks the chair and then turns up the heat on the bacon. What is the best way to interpret Jake’s actions after Jennifer leaves?

There are many possible correct answers to this question. Your job is to think through the possible answers and choose the one you think is best. Then write a compelling, 1- to 2- page argument that supports your answer.

Use your “Checklist for Interpretive/Argument Writing” to help you remember everything you must include in your writing and be sure to draw on all of your discussion notes and class charts as you write. These are valuable resources that will help you complete the assignment.

When you finish writing, make sure your argument includes

1. A claim that answers the question;
2. Support for the claim with evidence from the text;
3. An explanation that shows how that evidence supports your position; and
4. Commentary on potential counterclaims or alternate positions.

Citing Evidence

When you refer to a specific line or moment from our unit texts, make sure you quote it accurately and tell what page and line number the quotation or moment is from. Here’s an example of a sentence in which a line from the text is quoted:

Because of their unique attitudes, Jake and Alister share a friendship that, under the circumstances, is “less self-conscious than is usual” (p. 55, lines 323-324).

Please notice three things about this example:

1. There are double quotation marks around the part that Gordimer wrote.
2. The quotation is copied exactly as Gordimer wrote it.
3. The page the quotation comes from is placed in parentheses *after* the last double quotation marks but *before* the period.

Lenses for Analyzing Exemplars

Engaging with and responding to the writer's ideas:

- Find places where you understood or were engaged as a reader.
- What ideas struck you in this paper? Why?
- What surprised you from reading this piece?
- What did you learn about the text(s) from reading this paper?

Noticing thinking:

- Find places in the paper where you see this writer thinking.
- What are the “faces” of thinking in an interpretive paper? (In other words, what does thinking look like?)
- What are the different kinds of thinking the writer does in this paper?

Noticing essential interpretive elements:

- Where is the writer's primary claim?
- What does the writer do to build a case in support of his or her claim?
 - » What does the writer do to show us that he or she understands the text?
 - » What does the writer include?
 - » What resources does the writer draw on?
 - » How does the writer organize the paper?

Noticing reasoning and evidence:

- Find places in the paper where the writer cites or summarizes specific lines or sections of the text.
 - » For what purposes does this writer cite and/or summarize these moments?
- Find a place (or series of places) in the paper where the writer makes clear the relationship between a claim, a reason for making that claim, and the evidence the writer assembles or points to in order to demonstrate the reasonableness of his or her claim.

Noticing organization and connections:

- What does the writer do to guide a reader through the paper?
- What words does he or she use to “signal” changes or shifts in direction or to show the relationships between sentences, ideas, or paragraphs?

Noticing style:

- In general, interpretive writing tends to be marked by a more formal or authoritative style.
 - » What are the choices this writer makes to create a formal or authoritative style in this paper?
 - » Does the writer make choices that undermine a formal or authoritative style? What are these and how could they be revised?
- Imagine that this paper stands as an example of how to write and sound like an expert. Find three places in the paper where the writer sounds like an expert. What are the choices the writer made in each moment that resulted in this “sound”?
- Two ways a writer creates a formal style or sounds “like an expert” are: 1. How she or he cites sources; and 2. How he or she incorporates quotes from a text into a paper.
 - » How does the writer cite sources in this paper?
 - » How does the writer introduce or incorporate quotes into the paper? What are the words or phrases he or she uses to blend them in?

Noticing development:

- Look carefully at the arc of work that culminated in the final paper.
 - » Where is there evidence that the writer's thinking changed during his or her work on this task? How did the writer incorporate that new thinking into his or her work?
 - » Describe, in writing, how the writer's thinking developed and changed. What did the writer do first? Second? Third? How did the early work set up the later phases? Pay particular attention to the following things in your account: places where things changed; places where things stayed the same; ways in which pre-writing such as notes and graphic organizers influenced the structure and content of the final paper.

Scaffolds and Modifications: Descriptions and Use

For English learners (ELs) and other students needing additional support.

Some strategies referenced below direct the reader to additional information in the *Amplifications for English Language Learners* guide. We wish to clarify that all strategies below, whether they include this reference or not, may be used with any learner as appropriate.

Reading

- **Annotating** – This basic but highly useful strategy is incorporated into nearly all Inquiry By Design reading tasks. During an initial reading, students are frequently asked to mark anything that seems interesting, confusing, or important. These annotations can form the basis for follow-up conversations during comprehension work, either with partners and small groups or as a whole class. After a first read, it is often helpful to have students reread and annotate with a purpose or question in mind: “Find and mark moments in the text that may help you answer this question.”
- **Charting (comprehension)** – After completing comprehension tasks, teachers are often directed to collect student thinking on a chart (paper or digital) visible to the whole class. This chart remains an access point to the text throughout the unit. Charting a retelling or other basic comprehension tasks is always an appropriate scaffold, whether or not the directions explicitly call for it.
- **Chunking** – Whenever a text is either especially long or especially complex, chunking is an excellent and highly adaptable scaffold. In the simplest approach, a teacher might pause at one or two moments in the first reading to give students a chance to annotate the section read, or even have students turn and talk with a neighbor for two minutes to check for understanding. Below are a few other variations of chunking work:
 - **Chunking and retelling** – After a complete reading of the text, ask students working in small groups to first break the text into discrete chunks (3-5 is often optimal) by looking for places the author changes ideas, focuses, settings, etc. In poetry, chunks can often (but not always) be separated by stanzas or end punctuation. After this, ask students to reread the chunks in their group and write a 1-2 sentence summary of each individual chunk. We do not recommend a jigsaw approach in which students are only responsible for understanding a small portion of the text.
 - » Students can also write down questions specific to each chunk during this work.
 - » After this, you might chart a whole-class retelling based on each group’s summaries.
 - **Chunking (interpretive)** – Even after comprehension work has been done, chunking can still be helpful. As students tackle interpretive work, they may find more success examining the text one chunk at a time for relevant ideas or evidence.
- **Critical vocabulary review** – When providing written instructions to students, especially groups that include English language learners, be sure to take time to both preview and review notes, handouts, copies of readings and rubrics etc. The content language as well as the language of instruction must be accessible; unpack key terms and instructions deliberately. Other considerations include the language of the genre, the language of assessment (e.g., terms in rubrics and checklists), and any domain-specific language in the readings. In addition, teachers must watch for and attend to figurative language and the use of idioms or idiomatic expressions. See the *Amplifications for English Language Learners* and the *Building Vocabulary* guide for more information.
- **Graphic representations** – As with chunking and retelling, this approach works well for long or complex texts. After a read-through, allow students time to review the text in small groups and generate a graphic representation of the story or ideas. Be loose in your requirements—students could create a simple flow chart or they could draw a six-panel cartoon sketch. Keep

it simple, too: It is important that students remain focused on the text and its ideas, rather than on the artistry of their work.

- Modeling reading strategies – During a read aloud, you may model a particular reading comprehension strategy that fits your students’ needs. At select moments during the reading, let students hear your thinking process as you, for example, work to determine the meaning of an unfamiliar word through context, or as you try to summarize a somewhat confusing passage. Frame your thinking as an example of what readers do in their minds as they monitor their own understanding of a text. Use selectively.
- Partnered/group reading – This strategy encompasses methods such as *whisper reading*, *ping-pong reading*, *choral reading*, and *echo reading*, all described in *Amplifications for English Language Learners*. In these methods, students read along (or read aloud, individually) with a partner, teacher, or group in a structure that scaffolds their work and maintains a safe environment. Note that these methods do not include “round-robin reading” or “popcorn reading,” which are methods we do not endorse.
- Read aloud, second read aloud – The first read aloud of a text is meant to provide all readers with a clear, sensible first experience with the text. Students almost always reread the text independently to complete the cycles of work. However, in some cases you may wish to provide a second read aloud, emphasizing that the first read is just a chance to listen for the general plot or ideas, and the second reading presents an opportunity to focus and annotate more deliberately. You may choose to have students share some of their initial observations, questions, or notes after the first read so students can listen for these details in the second read. This is especially useful with poetry and with particularly dense texts.
- Search and study – The search and study, typically introduced in *Reading and Writing About Informational and Literary Nonfiction*, is an excellent tool when interacting with texts full of unfamiliar technical vocabulary or which otherwise include a lot of context-dependent ideas or references. Texts heavy in scientific or historical references are good choices for a search and study. Consult the above-mentioned unit for more detail, but essentially, the search and study process involves students rereading the text to identify difficult moments or ideas, planning how they will figure those moments out (by rereading, discussing with a partner, or looking up information), and providing time and resources for students to seek out the information they need. Afterward, students share what they learned with the class.
- Question charts – During and after a reading, encourage students to note moments they have questions about. After completing comprehension work, check whether students still have questions and gather them on a chart, where you can determine whether they are appropriate for a search and study, for discussing during the whole-class interpretive discussion, for a turn-and-talk, or simply a quick answer.

Speaking and Listening

- Charting (discussion) – As with comprehension work, charting is a useful practice in any discussion. By jotting down students’ ideas and text references, you keep the focus on their thinking and work, provide a helpful scaffold for the conversation and the writing afterward, and keep a running list of claims that students can develop or oppose.
- Course correction – If students begin developing ideas based on factually inaccurate information (not simply a different interpretation than your own) and other students have not already corrected course, push students back into the text with prompts like, “Many of you have been saying _____. Where do you see that in the text?” If students respond with continued and unlikely interpretations, you might prompt additional ideas by asking, “Are there any simpler explanations?”
- Discussion norms – Before assuming students cannot successfully carry on small- or whole-group discussion, be sure that norms and expectations have been made clear. As with many strategies, we recommend building a list of norms with student input. Quickly review these norms as you transition into any small- or whole-group activity.

- Discussion protocols – This broad category includes all manner of formal discussion structures, such as Socratic seminars and fishbowl discussions. A web search will reveal many more. Inquiry By Design always encourages teachers to work toward the goal of having students lead natural, unstructured conversations about texts. However, whether because of a specific instructional goal or simply for occasional variety, you may wish to look up and try out different protocols. Our cautions here are simply that you be sure that the hard work of critical thinking and analysis is always the students' work to do, and that you remember that any protocol is meant to be a temporary scaffold on the path to a larger and different goal.
- Goal-setting and reflection – Using the class's established discussion norms or another source (such as the "Seven Norms of Collaboration," easily found online), provide students a moment to review the expectations and identify a goal (for example, "I know I need to work on pausing after others speak so that they can finish their thinking before I jump in, so I will focus on that in the discussion today"). They should write this down, so that after the discussion they can reflect on how they met their goal. This practice is always appropriate and can lead to consistent improvement in discussions, in addition to providing insights into students' own view of their strengths and needs.
- Posing questions – While we typically recommend that teachers decrease their role in classroom discussion, allowing students to own as much of the thinking and the overall process as possible, sometimes students need additional questions to build momentum. Rather than directing these questions toward a predetermined response (as in, "Take a look at p. 15 and tell me what the narrator says about the topic there"), use questions that may help simply reframe the task or a part of the larger question or that identify gaps in the conversation that students may not have noticed. Some examples might include
 - "We've been talking a lot about the ending of the story, but is there anything else in the story that might help us think about this question?"
 - "Here are the ideas we've been discussing so far. Who can add to or push back on any of these?"
 - "Is there an alternative explanation? Is there any other way of seeing this?"
 - When pressing for more information or ideas, try questions like these:
 - » "Can you tell me more about that?"
 - » "What makes you think that?"
 - » "Where do you see that in the text?"
 - » "Does that make us wonder about anything else?"
 - » "What questions do you still have about the text/characters/topic?"
- Quick writes – In preparation for small- or whole-group discussion, ask students to take a few minutes (anywhere from 3-10 minutes, depending on how much information they are processing) to develop their thinking about the topic in question. Let them know that this is writing-to-think work, not something that will be scored for its grammar and punctuation. At the same time, be sure to emphasize the importance of this thinking: Writing forces us to commit our ideas into specific words and phrases in a logical order. Many times, we do not fully know what we think until we have to put it into words.
- Repetition and recasting – Rather than an occasional intervention, this should be a common practice in any classroom with English learners, so you will not see this intervention marked in the margins. Especially for ELs, repetition is key to augmenting comprehension when language is spoken. Retelling is an important way for ELs to recall, verbally capture, and communicate their comprehension. Syntax is developed; vocabulary is practiced; and structures are made visible by the student. Recasting involves mirroring back and building upon what ELs have said using standard English (modeling pronunciation, standard grammar, oral expression, and adding academic vocabulary etc.). This allows ELs to hear and affirm what they have stated, but also points them toward higher levels of proficiency. See *Amplifications for English Language Learners* for examples and more information.
- Return to text – Sometimes when a discussion has lost its way, students need a moment to review the text and any annotations they have made. Prompt students to take 1-3 minutes to

review the text with the topic in mind, looking for moments that may either build on ideas already discussed, or introduce new ideas into the conversation.

- **Sentence stems/frames** – While there are some lists included in our units and countless sentence stem lists to be found online, you may instead wish simply to generate a list of ideas from the students themselves. “What kinds of phrases might be helpful for us when we want to know more about somebody’s idea? What about when we disagree with them? Or when we want to add new information to the discussion?” Encourage students to rely on these less and less over time as natural conversation becomes more productive.
- **Strategic pairing** – English language learners need structured opportunities to interact with language in purposeful ways. Verbalization is an important part of language learning, and the recurring work in pairs, trios, and small groups allows the creation of intentional interactions for ELs. There are many ways to group ELs, and language proficiency levels are a crucial consideration. The recommended grouping will depend on both the content and language demands of the task. The goal is to improve access, engagement, and, ultimately, achievement. Some of the ways ELs can be grouped include
 - » Pairing ELs with a student of higher English-language proficiency.
 - » Pairing ELs with another EL who shares the same home language, so they may converse and process linguistically first in their native language, then in English.
 - » Pairing ELs with a non-EL peer.
 - » Pairing ELs with a strong ELA anchor partner.
 - » Grouping Beginning (Emerging) ELs.
 - » Grouping Beginning (Emerging) and Intermediate (Expanding) ELs.
 - » Grouping Advanced (Bridging) with advanced ELA students.
 - » Grouping Advanced (Bridging) ELs with a lower English-proficiency level student.
 - » No Grouping – Expecting Advanced (Bridging) ELs to complete the task at a level comparable to English proficient peers.

See *Amplifications for English Language Learners* for more information on strategic pairing.

- **Turn and talk** – When a discussion has faltered completely and the silences are not only frequent but long and unproductive, give students a moment to turn and talk with a neighbor. They might share their ideas about the question, share additional questions they have about the text or topic, or think of additional information that can be brought back to the whole group. After about two minutes, reconvene as a whole group to unpack students’ thinking and set a new course for the discussion.

Writing

- **Checklists for writing** – Inquiry By Design’s *Rubrics for Writing* guide includes a variety of student checklists appropriate for different genres of writing. Whether or not their use is indicated specifically in the teacher manual and whether or not you decide to use the rubric itself, the checklists are always appropriate tools when students are writing in one of the indicated genres.
- **Error journal** – See *Constructing an Error Journal* for detailed information. When student writing shows a need for improved grammar and punctuation, be sure your class is engaged in regular opportunities to edit and revise their work, to seek out and understand writing mistakes (rather than simply making a teacher’s recommended corrections), and to track their ongoing errors for future reference and self-editing.
- **Fluency practice** – See *Developing Fluency in Writing* for more detailed information. This is not a one-time intervention but an ongoing practice. Essentially, regular low-stakes writing practice will help students become more detailed and fluent writers, which is a prerequisite for successful writing within particular genres. If student writing is frequently too brief and undeveloped, focus on implementing the work outlined in *Developing Fluency in Writing* (or similar work).

- Minimalist graphic organizers – Be extremely cautious about using graphic organizers or writing frames that do the thinking and planning work for students. If the organizer incorporates mandatory sentence starters and requires specific amounts and types of sentences (“Text evidence #1; Explanation #1; Text evidence #2; Explanation #2; etc.), it is likely to lead to extremely formulaic writing. More concerning, it is also likely to focus students’ attention on filling out a form rather than on engaging earnestly with the text and ideas, and the resulting writing will tell you less about their actual writing needs and more about their ability to “fill in the blanks.” When necessary, seek out organizers that help develop student thinking (like Venn diagrams) or that remind students of the expectations but provide a great deal of freedom and choice in how to meet them.
- Modeling – For detailed information and lesson plans on modeling specific writing strategies, see the introduction and Session 1-A of each of the guides for genre writing found in *Book 2: Form*. Modeling and the use of student exemplars (below) function on the understanding that telling students what to do can never be as effective as showing them. When introducing a new skill or expectation (for example, the use of counterclaims or the proper introduction of quoted text), use a display the whole class can see to model how this is done. Walk students clearly through your own thinking and the choices you make as you execute this skill. If it makes sense, follow your own modeling by creating another example with class input, then having students practice on their own (the I Do/We Do/You Do format). Modeling also plays an important role for English learners, who need to see and hear concrete information around expectations of a task. It is important to launch ELs into the process in a way they can understand, depending upon proficiency level. It is important for teachers to use meta-modeling, in order to make their thinking visible as they model or share. See *Amplifications for English Language Learners* for examples and more information.
- Peer review and feedback – For detailed information and lesson plans for peer review and feedback, see sessions 3-A and 3-B of each of the guides for genre writing found in *Book 2: Form*. Students benefit from having a second reader of their work, teachers benefit from improved drafts, and the classroom culture benefits from everyone’s increased exposure to student writing and a wider audience for each task.
- Quick writes – See above note under “Speaking and Listening.” This same low-stakes, writing-to-think work can be used prior to drafting a paper. If desired, students can use these quick writes to have a short conversation with a peer about their central ideas and the support for them. Also, if students completed a quick write prior to a whole-class discussion, you may ask them to return to the quick write after the discussion to add new ideas or alternative claims in preparation for writing.
- Sentence frames (writing) - Each formal genre contains its own language (e.g., argumentative versus informational) and is yet another linguistic layer all students, particularly English learners, must negotiate. Often, ELs have a clear idea mentally before they begin writing, but need a structure provided as a way to launch. The use of sentence frames, sentence stems, and paragraph frames are one way to provide concrete support. For example, in the genre of argument, teachers can offer ELs sentence frames to scaffold their use of academic English language in writing claims and counterclaims. See *Amplifications for English Language Learners* for more information.
- Student exemplars – For detailed information and lesson plans for the effective use of student exemplars, see the introduction and session 1-B each of the guides for genre writing found in *Book 2: Form*. When you would like students to see many possible options in how to execute a skill, or when you would like them to develop a clearer sense of quality in that skill, select a set of student papers or examples that demonstrate it. Ask students to review the paper(s), identify the moments that apply, and reflect on their traits and quality. After students have completed this work, chart observations and learnings as a class so students can put these ideas to work in their own writing.



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