



Fourth Grade Readers

Units of Study to Help Students
Internalize and Apply Strategies

Martha Heller-Winokur

and

Marcia Uretsky

HEINEMANN
Portsmouth, NH

Heinemann

361 Hanover Street
Portsmouth, NH 03801–3912
www.heinemann.com

Offices and agents throughout the world

© 2008 by Tufts University Center for Applied Child Development

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without permission in writing from the publisher, except by a reviewer, who may quote brief passages in a review, with the exception of the reproducibles (identified by the *Fourth Grade Readers* copyright line), which may be photocopied for classroom use only.

Library of Congress Cataloging-in-Publication Data

Heller-Winokur, Martha.

Fourth grade readers : units of study to help students internalize and apply strategies /
Martha Heller-Winokur and Marcia Uretsky.

p. cm.

Includes bibliographical references.

ISBN 13: 978-0-325-02126-3

ISBN 10: 0-325-02126-0

1. Reading (Elementary)—United States—Curricula. 2. Fourth grade
(Education)—United States. I. Uretsky, Marcia. II. Title.

LB1573.H3255 2008

372.4—dc22

2008016459

Editors: Kate Montgomery, Cheryl Kimball, and Alan Huisman

Production: Elizabeth Valway

Cover design: Night & Day Design

Cover photo: Fotosearch Stock Photography and Stock Footage

Composition: House of Equations, Inc.

Manufacturing: Steve Bernier

Printed in the United States of America on acid-free paper

12 11 10 09 08 ML 1 2 3 4 5



Contents

Foreword	xi
Acknowledgments	xiii
Introduction: Why Focus on Fourth?	xv
Getting Started: Assessing and Differentiating Fourth-Grade Readers	xxv
UNIT I <i>Reading Tools for Developing Active Readers</i>	1
This unit launches the year by emphasizing reading with engagement.	
<i>Launching Readers' Workshop</i>	
Lesson 1: Reviewing Readers' Workshop Basics	4
Lesson 2: Selecting Just-Right Books	6
Lesson 3: Determining Reading Preferences	8
Lesson 4: Establishing Reading Partnerships	10
<i>Being Present in Your Reading: Using Active Reading Strategies</i>	
Lesson 5a: Creating Images to Get Inside the Text	13
Lesson 5b: Using Background Knowledge to Create Sensory Images	15
Lesson 5c: Using Background Knowledge to Make Inferences	17
Lesson 6a: Listening to Our Thinking and Talking Back to the Book	19
Lesson 6b: Noticing the Kinds of Thinking We Do as We Read	21
Lesson 7: Merging Active Reading Strategies	23
Lesson 8: Recognizing When Reading Doesn't Make Sense and Doing Something About It	25
Lesson 9: Decoding Unfamiliar or Difficult Text	28
Lesson 10: Holding on to Our Thinking	31

UNIT 2 *Discussion Skills for Developing Thoughtful Readers* 33

Building on the previous unit, this unit uses interactive read-aloud to help fourth graders develop their abilities to listen to, respond to, react to, and think about texts.

Lesson 1: Engaging in Purposeful Discussion	40
Lesson 2: Mapping the Discussion: Parallel versus Cross-Talk	43
Lesson 3: Using Body Signals in a Discussion	46
Lesson 4: Talking Through the Circle	48
Lesson 5: Accumulating Evidence	50
Lesson 6: Language You Can Use to Connect Ideas During Discussion	52
Lesson 7: Listening Actively	55
Lesson 8: Collecting Evidence: Jotting Thinking on Sticky Notes or in the Margins	57
Lesson 9: Developing Theories About Characters	59
Lesson 10: Developing Theories About Characters' Behavior	61
Lesson 11: Revising and Developing Thinking: Finding the Right Words	63
Lesson 12: Discussing Themes	66
Lesson 13: Sharpening Language and Articulating Thinking by Talking with a Partner	68
Lesson 14: Saying It So You Can Write It	70
Lesson 15: Assessing a Discussion	72
Lesson 16: Finding Ways to Disagree Respectfully: Challenging and Debating Ideas	74
Lesson 17: Using Talking Points	76
Lesson 18: Inviting Others into the Discussion	78

UNIT 3 *Genre Study for Developing Sophisticated Nonfiction Readers* 80

Through its focus on biography, this unit links the strategies that have been introduced, taught, and practiced in the two previous units and pushes students to learn how to interact with nonfiction in more sophisticated ways.

Immersion

Lesson 1: Defining and Characterizing Biography	84
Lesson 2: Recognizing Biography Formats	86
Lesson 3: Choosing the Subject of a Biography	88
Lesson 4: Reading for a Purpose: Selecting a Subject to Study	90
Lesson 5: Identifying and Using Text Features	92
Lesson 6: Reading Biographies Actively	94

Digging Deeper

Lesson 7: Sifting Through the Details	96
Lesson 8: Separating Important Information from Interesting Information	98
Lesson 9a: Using Chapter Book Structures to Help Us Understand Biography	100
Lesson 9b: Using Picture Book Structures to Help Us Understand Biography	102
Lesson 9c: Using Article Structures to Help Us Understand Biography	104
Lesson 10: Understanding the Influence of Time and Place	107
Lesson 11: Understanding the Influence of Other People	109
Lesson 12: Uncovering Character Traits	111
Lesson 13: Identifying Motivations That Cause People to Act	113
<i>Synthesis</i>	
Lesson 14: Developing Theories About How a Subject's Accomplishments Changed Society's Perceptions and Attitudes	116
Lesson 15: Inferring Common Themes	118
Lesson 16: Understanding How Reading Biography Affects You as a Person	120

UNIT 4 *Author Study for Developing Analytical Readers* 122

In this final unit, students are asked to apply the skills and strategies they've learned about reading, speaking, and thinking to unlock the themes within a single author's body of work and to identify elements of that author's craft.

Lesson 1: Connecting with an Author's Work	126
Lesson 2: Learning About an Author	128
Lesson 3: Learning More About an Author	130
Lesson 4: Setting Expectations and Making Predictions	132
Lesson 5: Browsing Books to Decide Whether You Want to Read Them	134
Lesson 6: Immersing Yourself in One Author's Work	136
Lesson 7: Learning More About an Author by Reading an Interview	138
Lesson 8: Using the Internet to Find Out About an Author	140
Lesson 9: Synthesizing Information and Developing Theories	142
Lesson 10: Developing Theories About Where Authors Get Their Ideas	144
Lesson 11: Looking for Chronological Patterns and Connections	146
Lesson 12: Synthesizing Themes and Finding Patterns	148

CONTENTS

Lesson 13a: Noticing an Author’s Craft: Ways with Words	150
Lesson 13b: Noticing an Author’s Ways with Structure	152
Lesson 14: Trying Out an Author’s Writing Style and Technique	154
Lesson 15: Recommending Authors to Others	156
Closing Thoughts: Designing Your Own Units of Study	159
APPENDICES	
A—Initial Reading Conference Form	169
B—Conference Sheet	170
C—Synthesis Grid for Author Study	171
D—Internet Research Grid for Author Study	172
E—Author’s Craft	173
F—120 High-Frequency Words	174
G—Recommended Professional Resources	175
H—Suggested Collections of Short Texts	176
I—Suggested Chapter Books for Interactive Read-Aloud Discussions	177
J—Thinkmark Templates	178
K—Learning About the Character	179
L—People Who Influenced the Subject of My Biography	180
M—Mapping Units of Study for Grade 4	181
N—Monthlong Focus Lesson Trajectory	182
O—Focus Lesson Planning Sheet 1 (Guided Practice)	183
P—Focus Lesson Planning Sheet 2 (Guided Interaction)	184
Bibliography	185

LESSON 1

Reviewing Readers' Workshop Basics

Special Notes None

Materials An organized and well-stocked classroom library, from which each student should have selected three pieces of text prior to this lesson—a fiction chapter book, a picture book, and a nonfiction magazine article

Diagram: Structure of Readers' Workshop

Thinking Behind the Lesson Establishing rituals and routines in the classroom sets a tone and helps you create a community of learners. Structure and clarity encourage a feeling of safety.

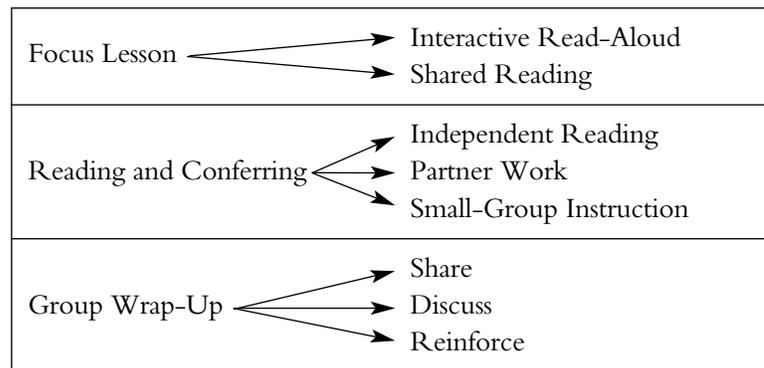
Connection *As we begin a new year together, you have been getting to know one another and our classroom library.*

Explicit Instruction *Every day we will have readers' workshop. During these workshops I will teach you the strategies strong readers use, the ways readers talk, and the ways strong readers behave.*

Today I want to tell you about the three components of readers' workshop.

[Project or display the following diagram to focus students' attention as you define each component.]

Structure of Readers' Workshop



First, we will meet as a whole class for a focus lesson on one of the strategies, or moves, used by strong readers, thinkers, and speakers. You will also have time to practice the strategy.

Then I will send you off to read, on your own, a book that is just right for you.

While you're reading I'll talk with you individually about what you are reading so that I can find out who you are as a reader. This is when I get to work with each of you independently and teach you what you need to know to grow as a reader. Sometimes I'll call a small group together to work with me.

At the end of the workshop, we'll come back together as a group to wrap things up and discuss what we've learned. Often I'll ask a few individuals or partnerships to share.

Guided Practice *Find a partner and explain the three parts of readers' workshop.*

[Monitor what students are saying.]

Send-Off *Today, while you are reading on your own I will be coming around to confer with some of you. I will not get to every person every day, but I will talk to you at least once a week.*

Group Wrap-Up [Lead a discussion about the structure of readers' workshop and how it will operate, but don't talk about specific reading strategies yet.]

LESSON 2

Selecting Just-Right Books

Special Notes None

Thinking Behind the Lesson Reading just-right books ensures that students will grow stronger as readers. In fourth grade, students need to take responsibility for making choices about the books they read and knowing which books will be just right for them.

Materials Anchor chart: Just-Right Books: Easy/Just Right/Challenging

Connection *You have all selected books for independent reading.*

Explicit Instruction *It is important to choose a just-right book to read on your own. Today, I will show you what that means. Look at the three book descriptors written on this chart. [Point to anchor chart “Just-Right Books.”]*

An easy book is a book that you can read and understand without much effort. It may be a book you know well and have read or heard read before. It may be a book on a topic that you know a lot about.

A book is just right if you like it, can read the words, and can understand what the author is saying.

A challenging book is a book that is difficult to read and understand. It feels fuzzy. It may contain unfamiliar vocabulary or discuss difficult concepts. It is a book that you do not understand easily and cannot talk about with confidence.

I am going to show you how I check to see whether a book is just right.

First, I look at the illustration on the book’s front cover and read the title. Then I read the back cover or jacket flaps to find out whether I’m interested in the topic.

Now I open the book and begin to read the first section of text. Can I read and understand the words? If there are four or five words on the page that I cannot read, it is too difficult. From time to time I pause to see whether I have understood what I have read.

[Model how a reader captures and responds to material she has read.] *If I can read the words and understand the text, it is a just-right book.*

[Model with a second book what it sounds like and feels like when a book is challenging. As you read aloud, make some miscues and wonder about the vocabulary. Give a sketchy retelling; be confused by what you've read.] *I would need to find an easier text about this topic to be able to read and understand it.*

Every reader finds books that are challenging. I know a lot about teaching, so I find most education books easy to read. But some education books are written in very technical language, and they are challenging even for me.

Guided Practice *Take a moment and evaluate one of the texts you selected for independent reading. First review the front and back covers and decide whether the book is interesting. Now open the book and read the first page or two. Put up one finger for each word you cannot read or do not understand. If you find four or five words that you cannot read or understand, then the book will be challenging. Now see whether you can retell what you have read. [Listen as students determine whether one of the books they've chosen is just right.]*

Strong readers know how to select just-right books. They do not pretend that a book is just right. When we pretend read, we are not really reading. The truth is, we are not actually reading until we can say the words and understand what the author is saying.

Strong readers know that everyone finds some books difficult, and that's OK. Strong readers know that books that are challenging today may be just right a little later.

Did anyone decide the book you selected was too challenging? Did anyone find a book that is too easy? [Invite students to share. Celebrate the fact that these students know themselves as readers and were brave to reveal what they discovered.]

Send-Off *Before you begin reading on your own, spend some time deciding whether the three texts you selected are just right for you. If a text is too easy or too challenging, put it to the side and bring it with you to our wrap-up at the end of the period.*

[Take some students through the process in individual conferences.]

Group Wrap-Up [Lead a discussion about students' book choices. Ask one or two students who discovered they had chosen a challenging book to share the process they went through. Tell students who need to switch to other books when they can do so:

- during snack and morning work
- not during independent reading]

LESSON 1

Engaging in Purposeful Discussion

Special Notes None

Lesson should be taught over several days.

Thinking Behind the Lesson Strong speakers use purposeful conversational moves and language. Students can be introduced to purposeful discussion through interactive read-alouds.

Materials One copy of a short, engaging story for each student

A transparency of the story (optional)

Anchor chart: Conversational Moves and Body Language

Connection *I am enjoying conferring with you during independent reading and hearing about your books and learning about you as readers.*

Guided Interaction *Today we are going to begin a unit of study on having purposeful discussions. I am going to teach you the purposeful conversational moves and body language of strong speakers and listeners.*

One of the things I know about powerful people is that they are strong speakers. People listen to them. They have learned moves, or ways to get people to listen to them. They don't just tell what they want to say; they use purposeful conversational moves and body language to engage others in discussion. They are also strong listeners. They know that if you want people to listen to your ideas, you need to listen to theirs.

Readers begin thinking about the book even before they begin reading. When I look at the cover, my mind searches for information about the author, the series, the topic. For example, I have read other books by this author. [Mention another title.] Do you see that even before I read, I am thinking about the book? Turn and talk to your partner and share what you think about when you look at the cover and what you know about this author or topic.

[Listen to the partner conversations and note a few of the ideas that surface.] How many of you had the idea that ____? [Let students know they have valid ideas.] Look at all the

readers who had similar thinking. [Indicate that other ideas are valued and expected.] *Did anyone have a different idea?* [Encourage a couple students to share. You want them to say anything—to take a risk and share.]

[Read the first section of text aloud.] *So what are you thinking? Turn and tell your reading partner what you are thinking about.* [Note a few common ideas that surface.] *I heard a couple of ideas as I listened in on your partnership discussions. One was that ____.* [Invite the partnership who had that idea to “say more about that.”]

[Use the following prompts to teach conversational moves and body language. Focus on one or two in each lesson and develop students’ repertoire over several days.]

- *Everyone turn your body toward [student name] like this so that she can really know you are listening.*
- *Now shift your body toward [student name] as he shares what he has to say.*
- *Make sure you speak loud enough so that everyone can hear your thinking.*
- *Strong readers use evidence to support their ideas. Explain why you think that. What in the book or from your life makes you think that?*
- *Before we change the topic, does anyone else have something to add?*
- *Before you tell us what you are thinking, let [student name] know you listened to what she said. You might say, “I agree with what you said about ____ and another reason is ____.”*
- [For students having difficulty expressing themselves:] *So you are thinking ____.* You might say it like this: ____.

[Summarize ideas.] *We have a few ideas on the table. Hold on to your initial thinking as we continue to read.*

As I read the next section of text aloud, you follow along in your mind. Listen for information that supports or changes your original ideas. [Stop at an appropriate spot.] *So, now what are you thinking? What do you think about ____?* Turn and talk to your partner.

[Invite students to initiate the discussion.] *Who has an idea to begin our discussion?*

[Continue as above for a few more sections of the story.]

Send-Off

I would like you to finish reading this text independently. When you are done, talk quietly with your partner about what you are thinking. When I see that partners have had the opportunity to talk, we will regroup and have a class discussion.

Group Wrap-Up

I want you to think about the discussion we had today. Think about the conversational moves and body language you began to use. We are going to begin an anchor chart titled “Conversational Moves and Body Language.” Who can share a conversational move you used today? [List students’ ideas on the anchor chart.]

SAMPLE CHART

Conversational Moves and Body Language

- Look at the speaker.
- Turn toward the speaker.
- Speak loud enough so that everyone can hear your ideas.
- Lean in if you cannot hear.
- Nod or smile to show you are present and thinking.
- Use evidence to explain your ideas.
- Make sure everyone has said what he or she wants to about the current topic before changing the subject.
- Show the previous speaker you heard what he or she said: “I heard you say _____, and I agree because _____.”
- Disagree politely: “I had a different theory about that and here’s why. . . .”

Mapping the Discussion: Parallel versus Cross-Talk

Special Notes None

Thinking Behind the Lesson Students need to interact with one another rather than just with you.

Materials

- One copy of a short, engaging short story for each student
- A transparency of the story (optional)
- An adult volunteer to map the discussion on chart paper
- Anchor chart: Conversational Moves and Body Language (from Lesson 1)

Connection *We have been reading stories and practicing purposeful conversational moves and body language to engage in deeper discussions.*

Explicit Instruction *Today, I am going to read aloud [story title]. At an appropriate spot we will stop and begin a discussion about the story. I have asked [name] to map our discussion—to plot how our conversation moves from person to person. A strong conversation moves from student to student, not just between the teacher and a student, the teacher and another student, the teacher and yet another student, and so on.*

For example: Janna initiated the conversation by saying, “I think the character acted unfairly when. . . .” Michael responded to Janna by saying, “I have a different opinion. I don’t agree with you. I think . . . because. . . .” Janna then replied, “but it said in the book. . . . And in my own life I know that. . . .” Jacob then said, “I agree a little bit with both of you. I agree with what Janna said because. . . . But Michael made a good point about. . . .”

Do you see how readers have different perspectives about situations? In a discussion we listen and respond to each person’s perspective and use evidence from the text and our own lives to support that thinking.

Guided Interaction

OK, here we go. As you hear my voice, follow along by thinking and creating images in your head. This will help you get inside the story. Be present in your reading by thinking about the ideas the author is sharing.

[Read the first section of text aloud. Stop at a spot that is likely to prompt discussion and pose a question.] *So what are you thinking? Who can start us off?*

[Allow the discussion to flow with little, if any, prompting. When the conversation tapers off, have the person who has been plotting it share the map she or he has created. Discuss the patterns that surface.]

- *What do you notice about the map of our discussion?*
- *What do you notice about the way the discussion is moving?*
- *Is everybody sharing his or her ideas?*
- *Are there people who didn't share at all?*
- *Do some people talk more than others?*
- *Did people talk back and forth, or did everyone just tell his or her idea?*
- *Did the discussion run out of steam?*

[Problem solve.] *What can we do to make our discussion move through the group like a web?*
[Add ideas to the “Conversational Moves and Body Language” chart:

- Ask an initiating question: “Why do you think ____?”
- Piggyback on someone else’s idea: “I agree with ____ because ____.”
- Ask for clarification: “What do you mean? Can you explain what you are thinking?”]

I am going to read the next part of the story aloud as you follow along in your mind. Listen for information that supports or changes your thinking.

[Read aloud and stop at an appropriate spot.] *This time I am going to stay out of the discussion. Remember to use the conversational moves and body language we've been learning about and practicing. [Name] will plot your discussion again.*

[When the discussion tapers off, examine the patterns in the map of the discussion.]

Send-Off

I would like you to finish reading this text on your own. After you read it, talk quietly with your partner about what you are thinking. When I see that partners have had the opportunity to talk, we will have a final discussion as a class.

[Students can read a book of their own choosing if they complete the class story before the end of the period.]

Group Wrap-Up *Before you read on your own, we were discussing ____.*

Now that you have finished the story, I am curious to hear what else you are thinking. [Name] will map our discussion so that we can assess whether it's becoming more interactive. Remember to use the conversational moves and body language we've identified. Who can get us started? [Select one student to spark the discussion. When the discussion tapers off, share the map once again and examine the patterns that emerge. Has the class made progress from the initial discussion to the last discussion?]

Now that we know that our discussions should be through the circle, we'll focus on learning to build strategies that deepen and enrich our thinking.

LESSON 1

Defining and Characterizing Biography

Special Notes Present this lesson over a period of two or three days.

Select a subject for class to spotlight.

Thinking Behind the Lesson Giving students time to immerse themselves in the genre allows them to become comfortable and familiar with the format, structure, and characteristics. This will enable them to read strategically.

Materials A chapter book biography about the subject the class will spotlight

Anchor chart: Characteristics of Biography

Characteristics of Biography

A collection of biographies (in labeled containers) that includes a range of readability levels, subjects, and types

Connection *You know that texts are categorized by genre. We have been reading and thinking deeply about fiction—stories with characters, settings, and plots.*

Explicit Instruction *Today, we are going to begin a new unit of study on biography. Like fiction or poetry, biography is a genre—a type of book with particular characteristics. Learning about different genres is important because it exposes us to books we might not ordinarily be interested in reading.*

For the next few days, we will be taking a close look at biographies to learn what a biography is and to identify different characteristics of this genre. To learn about any genre, you find information from the structure (the way the author organized the text), the words, the pictures, and other text features. We will study together. Later, you will select a subject you are interested in studying.

Before I read a book in a new genre, I flip through it, scanning it to see how it is organized. This helps me think about how I should read it. [Flip through the first few pages of text and name a couple of the characteristics you notice. Write your ideas on the class chart.]

The title tells me whom the biography is about. That is clear. There is a table of contents. This tells me that the book is organized by chapters. There are a lot of words on the page, like a fiction book. It looks like a story. There are photographs [illustrations] that help me visualize the person.

Now I will read a bit aloud and see what I learn about this genre from the words. [Read a couple of pages of the biography and name a couple characteristics.] One thing I notice is that there is a chapter title in boldface type that says "Early Years." I'm thinking that I'm going to learn about what [subject name]'s life was like when he was young. [Record this point on the class chart.]

Guided Practice *Now it's your turn. As I read the next couple of pages aloud, think about what you notice about the genre of biography. Remember, you can get information from the words, the pictures, and other features of the text. [Read the next section aloud, stopping at a point where students will have noticed a few characteristics.] Turn and share with your partner what you noticed about the genre of biography after reading that section. What did you notice about the content (the information the words told us), the structure, and the text features?*

[Once students have had the opportunity to share with their partners, lead a discussion of the characteristics they noticed. Name and record these characteristics on the class chart.]

Send-Off *Now I'm going to give each group a collection of biographies to look at.*

Browse these biographies and use sticky notes to record the characteristics that you notice. Be prepared to share your ideas during our wrap-up discussion.

Group Wrap-Up *What did you notice about the genre of biography? Let's go around the circle and each of you name something you noticed. If you don't have a different idea, it's OK to repeat something someone's already mentioned.*

[Record students' ideas on the class chart.]

Think about the books you've examined and the characteristics we have noted. Take a minute to find just the right words in a sentence or two to define a biography.

Now turn and talk with a partner and share your ideas. [Listen as students talk. Capture the collective thinking of the group and write down a working definition for biography. For example: A biography is a factual history of a person's life.]

LESSON 2

Recognizing Biography Formats

Special Notes None

Thinking Behind the Lesson Exposing students to various biography formats legitimizes them and ensures that all members of the community will be able to find material that is just right.

Materials A collection of biographies about the class subject in different formats: picture books, essays, articles, chapter books, poems, interviews

Three-column anchor chart: Biography Formats

Title	Format	Why I Want to Read This Book

A copy of the chart for each student

Connection *We know biographies are factual histories of people's lives.*

Guided Interaction *Biographies are written in many different ways. [Hold up a picture book.] The name of this book is _____. It's a picture book biography. I like reading picture books because I like how the illustrations in a picture book help me get inside the writing and create stronger sensory images. When I read a picture book, I learn some basic information, and if I am curious to know more, I can read a more detailed text.*

[Record your thinking on the class chart.]

[Hold up a chapter book.] *Here is a different kind of biography. Who would like to read a chapter book? Why? Why do you like to read this kind of book?* [Record responses on class chart.]

[You want students to know that it is OK to read picture books and shorter texts like articles, poems, and plays to learn about a person. This will allow you to differentiate reading materials based on students' abilities and interests.]

Send-Off

During independent reading, in pairs, browse through at least three different formats of biographies. Record your ideas on a three-column chart.

Think about yourself as a reader. What format of biography is of most interest to you?

Group Wrap-Up

[Have students share examples of the different biography formats they browsed. Discuss why a reader might read each type and what kind of information it provides. Add these ideas to the class chart.]

LESSON 1

Connecting with an Author's Work

Special Notes None

Thinking Behind the Lesson Connecting with a particular author's work helps us love reading and create our identity as a reader. Knowing what we like about a particular author's work allows us to recommend that author to others.

Materials A collection of books by one or two of your favorite authors

Connection *We have been studying the way strong readers think. They use different thinking strategies to make sense out of text. Strong readers also think about the authors they read. They don't just have favorite books; they also have favorite authors they know they love and can rely on. They have an organized way of thinking about these authors and their work.*

Explicit Instruction *When you read a book in a series and you like it, you know how to read the other books in the series and wait eagerly for the next one to be published?*

Strong readers find authors that they like, even love. They read a lot by that author and begin to analyze and make connections between the texts. They develop theories about that author: why the author chooses the topics and characters she writes about, why the author uses the voice he does. They read about the author in interviews and biographies. The author becomes someone they know well, like a friend.

When you study an author, you are making connections and inferences to understand the author better. When you know an author well, you develop your identity as a reader.

As I was looking through my books last night, I found several authors that I have fallen in love with and have studied. [Hold up a few books you have read by the same author. Talk about what you learned. Mention a second author whose work you want to read more of.]

Guided Practice *Think about authors that you have read or are reading now. Picture their stories in your mind. What do you notice about that author or what do you wonder about that author? Turn and talk to your partner about what you wonder or notice about a favorite author.*

[Listen to these conversations and then ask a few students to share. Discuss the authors and qualities that students favor. Reinforce how they are developing their identities and voices as strong readers.]

Send-Off

When you read independently today, look at the books you have in your bag. Think about their authors. Have you read another book by any of these authors? Do you have more than one book by the same author? Think about what draws you toward that author or type of book.

Group Wrap-Up

I am curious whether some of you are drawn to particular authors. Did you find that you have more than one book by an author? Have you read more than one book by a particular author?

[Have students turn and talk about their author choices, or have students jot in their reader's notebooks what they noticed about their author choices.]

LESSON 2

Learning About an Author

Special Notes None.

Thinking Behind the Lesson Introducing the class to a number of works by the same author gives everyone a set of shared experiences. Students develop a common vocabulary and rely on the same texts and author to make observations and develop theories.

Materials First book by the author whose works you are using as examples in your focus lessons (and whose works the class as a whole may also be reading)

Anchor chart: What I Learned About [Author's Name]/What I'm Thinking

What I Learned About [Author's Name]	What I'm Thinking

Connection *Yesterday we talked about how strong readers study authors they love. Today, we are going to begin an author study. The author I have selected for us to study together is [author's name]. I chose her because teacher friends of mine have told me how much they enjoy her writing. She has also been nominated for or won several children's book awards, so I think she must be a very good writer.*

Explicit Instruction *Before I begin reading this book of hers, I'm going to examine the cover to learn as much about her and her writing as I can. That will help me understand where this author and the story are coming from.*

[Read the front and back covers or dust jacket. Discuss any biographical information. Discuss the kind of information that the publisher shares with the reader.]

Guided Practice [Have the students help you paraphrase information learned about the author as you record it on the anchor chart.]

[Read the book aloud, stopping at key points to discuss different ideas. Then discuss any questions or comments students have, anything they noticed or liked.]

Send-Off *When you read on your own today, don't forget to read the dust jacket or back cover to learn more about the author. Learning about the author helps you understand where the story is coming from.*

Group Wrap-Up [Have one or two students share something interesting they noted about the authors they are reading.]



DEDICATED TO TEACHERS

Thank you for sampling this
resource.

For more information or to
purchase, please visit
Heinemann by clicking the link
below:

<http://www.heinemann.com/products/E02126.aspx>

Use of this material is solely for
individual, noncommercial use and is
for informational purposes only.